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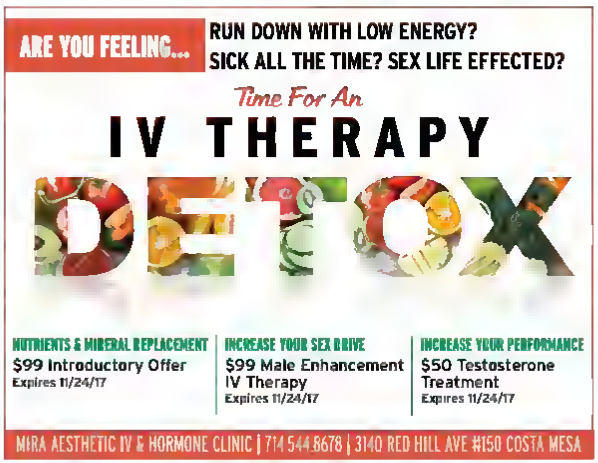
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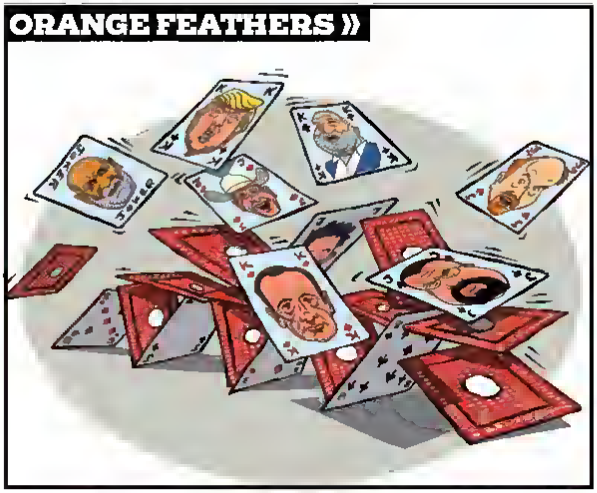
Photo by Allix Johnson
Design by Richie Backman

ORANGE FEATHERS »



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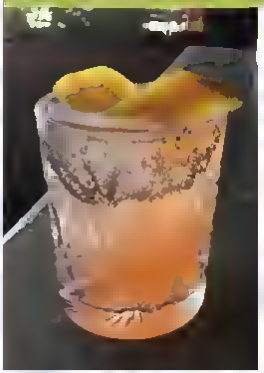

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Inside Job

During OC's court-corruption scandal, a mystery person took control of the grand jury

»R. SCOTT MOXLEY

Observing a history of entrenched local political corruption, the 2012-13 Orange County grand jury made a sobering observation about our locale with a population larger than 21 U.S. states: "OC lacks effective ethics oversight of its public officials." That grand jury, arguably one of the more decent ones, warned of the need to expose hidden relationships with conflicts of interest in government. So, it's striking that just four years later, the 2016-17 incarnation of that same citizens' panel abandoned its mission as public watchdog and operated corruptly under the guidance of Carrie Carmody. The longtime T.J. Maxx and Bed Bath & Beyond sales clerk has direct, personal ties to the powerful local establishment she remarkably was entrusted to police for a year, *OC Weekly* has learned.

At the time of Carmody's surprise June 2016 selection to lead the grand jury, Orange County's major law-enforcement agencies, Tony Rackauckas' district attorney's office and Sandra Hutchens' sheriff's department, were in dire need of help discrediting what had become known nationally as the county's then two-and-a-half-year-old jailhouse informant scandal. Prosecution teams here secretly operated unconstitutional scams with jail snitches to win convictions, hid exculpatory evidence from defendants and juries, and, when necessary, committed perjury in hopes of masking the cheating. Legal scholars, lawyers, judges, journalists and even legendary former homicide prosecutors across the country protested the underhanded tactics.

These developments put Rackauckas and Hutchens angrily on the defensive. Though not pals, the two opted to team up for ever-shifting, truth-trampling public-relations efforts designed to suppress community alarm. But the embarrassments continued. In March 2015, the DA and his entire staff found themselves booted over ethical lapses in a death-penalty trial, a historic step in our state's legal annals. Superior court judges expressed dismay that the sheriff, who campaigned as a sincere reform advocate following the federal imprisonment of her predecessor for corruption, repeatedly ignored lawfully issued court orders to surrender records. Law-enforcement officials' refusal to act ethically put in motion the process of wrecking at least 17 of their once allegedly perfect murder and attempted-murder cases.

GANG OF FOUR CHASE LADY JUSTICE: BATES, RACKAUCKAS, HUTCHENS AND CARMODY

BOB AUL

By the end of 2016, reporter-dodging Hutchens and Rackauckas faced calls for resignation and greater meaningful oversight of their agencies, producers from CBS's *60 Minutes* arrived to join federal and state investigators in snooping, most local journalists refused police PR-unit enticements to divert attention to other stories, and the California Court of Appeal blasted attempts to deceive the public into believing the informant scandal was imaginary. Unamused veteran state appellate justices Kathleen O'Leary, Raymond Ikola and Richard Fybel labeled the government's cheating "well beyond simply distasteful or improper," as well as a "real" and "grave" threat to the criminal-justice system. "The magnitude of the systemic problems cannot be overlooked," the justices stated in a stern, 53-page ruling.

In this setting, Carmody—whose largest career accomplishments had been a mind-numbingly inane 2008 UC Irvine graduate study she co-authored about Facebook activity that helped earn her a doctoral degree in psychology and a part-time teaching job in Pomona—quietly entered the scene, won Hutchens' background approval and somehow gained control of the grand jury at the pivotal moment. Kirk Nakamura, the presiding judge of the Orange County Superior Court, explained her ascension in a June 20, 2016, press release: "Dr. Carmody has extensive experience motivating individuals to work together toward a common goal, which is an asset as she prepares to join the 19-member grand jury on July 1 as its leader."

Carmody didn't hesitate to make a suspicious move behind the scenes. This daughter of career cop Barry Franklin Carmody diverted the panel from legitimately exploring law enforcement's documented corruption. Instead, she aimed from the outset to discredit those who exposed the informant scandal, including Superior Court Judge Thomas M. Goethals, Assistant Public Defender Scott Sanders, the state appellate court and the press corps. At a June 13 press conference, ironically held inside the Santa Ana Police Department—where some of the most egregious tainted informant work originated—56-year-old Carmody set aside reality to call the scandal a "witch-hunt" and a "myth" without an iota of proof.

"The grand jury found no evidence to support claims of a systemic, widespread informant program, and reports of such have been exaggerated in the press," her prepared written statement declared. "Allegations of intentional motivation by a corrupt district attorney's office and a conspiracy with a corrupt sheriff's department to violate citizen's [sic] constitutional rights are unfounded. Disparate facts have been woven together, and a combination of conjecture and random events have been juxtaposed to create a tenuous narrative insinuating nefarious intent. That narrative does not stand up to factual validation."

A Rackauckas and Hutchens campaign ally couldn't have produced a more shameless whitewash. The taxpayer-funded public-relations machine for both politicians immediately pounced in relief. A sheriff's spokesman described the report as "welcomed." A year earlier, on June 9, the DA's office conceded it possessed a massive cache of long-hidden evidence that "impeaches" the denials of unethical informant use by Hutchens' deputies. But who was to argue with the grand jury's gift? Susan Kang Schroeder, Rackauckas' chief flack, immediately issued a self-congratulatory press release titled "Orange County Grand Jury Debunks Phony News of Prosecutorial Corruption."

We wanted to know how elated Pat Bates felt about Carmody's work, but she didn't respond to our messages. A Laguna Niguel resident, Bates is the Republican Leader in the California State Senate. She provided the swing vote that made Hutchens sheriff as a 2008 member of the Board of Supervisors. Two weeks after the grand jury report, she told a reporter the sheriff has "served Orange County with distinction." In league with the DA, Bates voted in Sacramento against 2016 legislative reforms combating prosecutorial misconduct. The top two endorsement names listed on her campaign fundraising pitches are Rackauckas and Hutchens.

When Bates was born on Dec. 15, 1939, in Los Angeles County, her parents christened her Patricia Ann Carmody. (Her last name would change when she married architect Joho Bates.) In 1943, Patricia's mother, Rita Hammond, gave birth to her brother, the aforementioned cop named Barry Franklin Carmody. According to government records obtained by the *Weekly*, Barry married Carolyn Mae Bates in November 1960, and seven months later, Carrie Carmody, future grand jury foreperson, was born. Senator Bates, a vocal supporter of the DA and sheriff, is Carmody's aunt.

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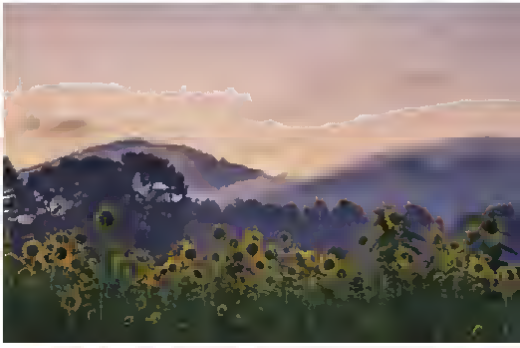

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Putting the 'Bent' in Incumbents

Plus, fake news vs. faker news

a clockwork ORANGE

»MATT COKER

BLUE TIDE FOR ORANGE COUNTY?

With a year to go before the November 2018 elections, two of the top 10 most vulnerable House incumbents in the country represent Orange County districts, with Representative Darrell Issa (R-Vista) landing at *numero uno* and Representative Dana Rohrabacher (R-Huntington Beach) occupying No. 5, according to the much-respected *Roll Call*.

The rankings published Nov. 6 are indicative of the changing demographics in Rohrabacher's 48th and Issa's 49th congressional districts, although other contributing factors are cited by *Roll Call*'s Simone Pathe and Bridget Bowman.

Issa, whose North San Diego County-based district includes parts of South Orange County, narrowly won re-election last year, and his vote for the Republican health-care bill could be enough to close the gap for a Democratic challenger. Also per the *Roll Call* piece, Rohrabacher made the vulnerable list for the first time since he was elected to Congress in 1988 because of those nagging pro-Russia ties. (See Dana Watch for more on that.)

Here is *Roll Call* on Issa:

Clinton carried Issa's California district by 8 points in 2016. But unlike other Republicans in Clinton districts, Issa barely won a ninth term, winning by half a point against Democrat Doug Applegate. He voted for the GOP health-care bill this year, which Democrats will likely highlight throughout the campaign. Applegate, a Marine veteran, is running again. Environmental lawyer Mike Levin and Navy veteran Paul Kerr are also running on the Democratic side. All of these challengers are raising significant money but still trail Issa (who is extremely wealthy himself) in cash on hand.

—and Rohrabacher:

The combination of Clinton carrying the California district and headlines linking Rohrabacher to Russia puts his re-election in question. Rohrabacher won a 15th term by 17 points in 2016. But since then, he has been at the center of some news stories raising questions about his pro-Russia views, with one Politico headline dubbing him "Putin's favorite congressman." House Majority Leader Kevin McCarthy even reportedly joked Rohrabacher was paid by the Russian president. Two of the Democrats vying to take on Rohrabacher, Harley Rouda and Hans Keirstead, have also been raising significant money. Keirstead, a stem-cell researcher, is considered a top recruit.

MIMI'S CAFÉ SOCIETY

It's been reported that Representative Mimi Walters (R-Irvine) is also vulnerable—as in vulnerable to acting out of political self-preservation to support Deferred Action for Childhood Arrivals (a.k.a. DACA or Dream Act), which would allow those brought to the country illegally as young children to legally stay here under certain conditions.

The idea that Walters was softening apparently spurred demonstrators organized by the Buena Park-based Korean Resource Center of Orange County to boisterously gather inside rather than outside her district office at 3333 Michelson Dr., Irvine.

The protest was part of the "National Day of Action in Support of Families Under Temporary Protected Status." Under TPS, refugees and immigrants from specified countries are allowed to legally extend their stays in the U.S. if returning home threatens their safety. The Trump White House has supported letting some TPS protections expire, which recently led to a standoff between Elaine Duke, the acting secretary of the Department of Homeland Security, and Chief of Staff John Kelly, who wanted her to expel all Hondurans who had been protected under TPS.

She refused.

Refused is also what one TPS protester in Irvine did when told to leave a restricted area of Walters' building. Dae Joong Yoon, 47, of Redondo Beach, was placed under citizen's arrest for trespassing and later taken into custody by cops without incident, according to Kim Mohr, the Irvine Police Department spokeswoman.

Walters was not in her office at the time of the incident, says Mohr, who added that Yoon was released after a short time at the police station.

FAKER, FAKER, WHITEY-ACHER

What follows is a fake news headline (on the *Orange County Register* website, Oct. 26): "Man arrested after driving into crowd of protesters outside Rep. Ed Royce's office in Brea."

Here is the real news headline (on White Pride World Wide's Stormfront.org forum, Oct. 28): "Leftist Jew-approved Mexicans attack car during DACA protest in Orange County, CA."

STAY CLASSY, OC!

Homophobic comments and the taking of a cellphone from a gay couple in Seal Beach on Nov. 3 were labeled a hate crime and strong-arm robbery by police.

OFFICIAL U.S. HOUSE OF REPRESENTATIVES PORTRAIT

The pair were walking in the beachfront parking lot at 902 Ocean Ave. around 7:15 p.m. when they were approached by four men they did not know, according to Seal Beach Police Sergeant Michael Henderson.

Derogatory comments were made about the couple's same-sex relationship, followed by threats of harm before one in the foursome took the cellphone, and off they fled before police arrived, Henderson says.

All four were described as white, in their early 20s and having thin builds. One wore a black cap with marijuana leaves.

Yeah, that should narrow it down.

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POLITICAL FOOTBALL

» STEVE LOWERY

Los Angeles Rams (7-2) vs. Minnesota Vikings (7-2)

Los Angeles update: The Rams have been a big surprise this year, kind of how it was a big surprise that Roy Moore, Republican senatorial candidate in Alabama, had been accused of sexual misconduct with a 14-year-old girl. Well, a big surprise until two facts came to light, i.e., "Roy Moore" and "Alabama." Colleagues said it was common knowledge that Moore, a—wait for it—ultra-conservative, evangelical Christian, pursued young girls when he was in his 30s, thinking it unusual back in the late 1970s and early '80s that he would troll for dates at high-school football games and the local mall, though they now admit that his position as treasurer of the regional *Facts of Life* fan club was probably a red flag.

Minnesota update: The Vikings are powered by an aggressive defense, just like the defense of Moore, which has ranged from an Alabama state official saying sexual contact with a minor has Biblical precedent—i.e., Mary and Joseph, i.e., Mary and God—to Moore supporter Dottie Finch saying, "Even if they prove to be true, I still would support Roy Moore because I feel as if that happened in the past" (because apparently she isn't clear on how crime works) to FOX "News" host Sean Hannity attempting to normalize Moore's behavior with a sympathetic interview so creepy that five sponsors, including coffee giant Keurig, immediately withdrew advertising from the show.

Crackback. Moore supporters/Spencer Gifts devotees responded by calling for a boycott of Keurig by recording themselves destroying their Keurig coffeemakers because they apparently are not clear on how a boycott works, i.e., kids, you can't boycott something you've already bought.

Consensus. Bless their feckless hearts, Alabama Democrats pointed out that Moore's Democratic opponent fought the KKK as a prosecutor, believing this could sway some voters because apparently Democrats are not clear how Alabama works. Moore is still a three-touchdown favorite. Roll Tide . . . wait—Go Rams!

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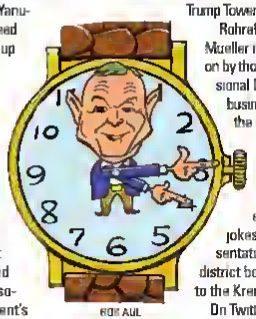
In Like Flynn

» MATT COKER

Perhaps there's a good reason Representative Dana Rohrabacher (R-Vlady Putin's Steam Room) is reluctant to return e campaign donation from Paul Manafort, the former Trump-campaign chairman accused in e federal indictment of money laundering and other crimes related to his lobbying on behalf of the Ukraine's former pro-Russie president, Viktor Yanukovych. Rohrabacher may need all the money he can scrape up to defend himself!

Special Counsel Robert Mueller's investigation into Russian collusion in the presidential elec tion found the Smurfin' Congressman attended a highly suspicious meeting two months before Donald Trump's November 2016 win. Rohrabacher met with Michael Flynn, a retired Army lieutenant who ever so briefly served at the President's will; his son, Michael G. Flynn, best known for perpetuating the Pizzagate conspiracy theory involving Hillary Clinton, e Washington pizzeria and a mythical child-sex ring, and other members of the elder's Flynn Intel Group lobbying firm.



BOB AUL

It is unclear whether U.S. policy toward Russia was discussed with Rohrabacher, a staunch advocate of warming relations with the Putin regime. The senior Flynn was fired after just 24 days as Trump's national security adviser because he lied to Vice President Mike Pence about his conversations with Russia's ambassador to the U.S., Sergey Kislyak. The Flynns and Flynn Intel Group were already under Mueller's microscope before the Rohrabacher meeting was discovered.

By the way, Rohrabacher met in Moscow in April 2016 with Natalia Vesalnitskaya, the Russian lawyer at the center of the controversial get together with Donald Trump Jr. and Trump campaign officials at Trump Tower two months later.

Rohrabacher, turning up in the Mueller investigation was pounced on by those seeking his 48th Congressional District seat. Laguna Beach businessman Harley Rouda calls the meeting with Flynn "a really big deal," while fellow Democratic candidate Dr. Hans Keirstead, a Laguna Beach biomedicine scientist and businessman, jokes, "It's clear that Representative Rohrabacher thinks the district boundaries of the 48th extend to the Kremlin."

On Twitter, Democratic candidates Omar Siddiqui, a Fullerton lawyer, and Laura Oatman, a Newport Beach business-woman, tweeted separately that the meeting with Flynn was "no surprise," as Rohrabacher is Putin/Russia's "favorite congressman."

Observed Laguna Beach Nestlé executive Michael Kotick, another Democratic candidate, "Dana makes time to meet with Michael Flynn and Paul Manafort instead of holding a single town hall for his constituents."

GOT DANA WATCH FODDER?
Email mcoker@ocweekly.com

HeyYou!

» ANONYMOUS

Trumper Sticker

On the northbound 405, around the 55 interchange, you were driving a silver sedan sporting the first "IMPEACH TRUMP" bumper sticker I've seen. I sped up to pull even with you so I could give you a thumbs up, but just at the moment we were side by side and you might have looked over at me, an 18-wheeler and another car both tried to pull into the lane in front of you. Everyone slammed on their brakes. No collisions happened, but you were behind me the rest of the way. How I wish your bumper sticker message was behind us in time.

BOB AUL

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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SPINNING INTO CONTROL

Turntables brought DJ Lala out of depression and into the spotlight after her mother's death

BY GABRIEL SAN ROMÁN
PHOTOS BY ALLIX JOHNSON

East of Dodger Stadium, Los Angeles' Airliner nightclub is filled with somber fans drinking by the bar in their blue crew apparel. Fhanet Rubio, a black bandanna covering her head save for the shoulder-length cherry-red locks that frame her face and match her lipstick, takes over the turntables just after midnight. She tries to cheer up the crowd. "What's up, Los Angeles?!" Rubio says. "You win some, you lose some, but you've got to move on."

Reverie jumps onstage to join her, admitting she may have had one too many drinks during the Dodgers' World Series game 7 loss. Her black hair in a tightly wound ballerina bun, the underground rapper from Highland Park reps the baseball team on her jacket.

The Orange County DJ cues "Moonrockin'," a grinding, Tom Tom Club-sampling beat that gets the party going and alleviates the Dodger blues. Rubio displays her deft turntablism throughout the half-hour set. She skillfully scratches over boom-bap beats, attacking the crossfader with the frenzy of a manic violinist. And if hip-hop-heads in the crowd paid close attention, they saw her twirl around the turntables followed by a behind-the-back record scratch. When the DJ isn't doing all that, she's either leaning forward to monitor her MacBook Pro or twisting knobs on the mixer.

Even with Reverie's infectious energy onstage, Rubio grabs the mic to hype the crowd. "Make some noise for my girl Reverie!" she commands. The heads demand more revelry. The rapper and her DJ quickly huddle onstage. "We got time for one more, right?" Reverie asks. The duo kicks into "Scheming." Rubio takes her buoyancy to another level, hopping up and down and waving her hand in the air.

The walls vibrate. The floor rumbles. Fuck what you've heard. Hip-hop is far from dead.

The last song, with its boastful chorus of touring worldwide, is a fitting end to the warmup show. Reverie and Rubio head off to Europe again this

» CONTINUED ON PAGE 14

SPINNING INTO CONTROL

» FROM PAGE 13

month for a weeklong sojourn through Germany, Switzerland and France. It's the latest accomplishment in Rubio's improbable life as a DJ.

Just a decade ago, she hid from the world in her Costa Mesa bedroom, mired in depression amid her mother's losing battle with breast cancer. "All I wanted to do was sleep," Rubio recalls. "It didn't feel good to be alive. I just wanted to go back to sleep because when I was sleeping, I didn't feel anything."

She knows all too well that music is medicine, even for bummed-out Dodgers fans. Hours, days and months of practice on the turntables gave her the bravery to return to the outside world in the form of DJ Lala. Rubio began with humble residencies before life-changing opportunities quickly teamed her with legendary West Coast rapper Suga Free, then transformed her into an internationally touring DJ.

The whirlwind attracted documentary filmmakers to Rubio's story. "When we first started filming her, she was extremely shy," says Alexa Polar, director of the forthcoming *Adventures to Lala Land*. "Now, she completely confident."

It's an evolution powered by her mother's memory. "I'm not afraid of death like I used to be," Rubio says. "I'm really trying my best to accomplish everything that makes me happy here."

Long before taking over the world with her turntables, Rubio was her mother's caretaker. When Imelda had a biopsy performed at Hoag Hospital in Newport Beach in 2008, Rubio could not deny the pain in her mother's eyes. "I knew she was sick, I just didn't know how serious it was," Rubio says. "If I would have known, maybe there was something I could've done."

Before Imelda's illness, Rubio grew up in a normal, loving and musical household. Her parents met and wed on this side of the border after both emigrated from Mexico. Devout Catholics, they attended mass at St. Joachim Catholic Church in Costa Mesa. Jesus and Imelda

COURTESY RUBIO FAMILY

sang in the church choir while raising a family of three.

But on that day at Hoag in 2008, Rubio's quiet life as a sociable Orange Coast College student turned upside-down. She stopped going out dancing with friends and started isolating herself more in her room.

Doctors at St. Joseph Hospital in Orange concluded that Imelda's cancer had spread too quickly and that no surgery could save her. They ordered chemotherapy and radiation treatments. "All that was killing her," Rubio says. "That's when everything went downhill fast."

Rubio quit her coffee-shop job to spend more time by her mother's side. When she wasn't there, Rubio desperately researched alternative cures. One day, after chemotherapy treatments, Imelda sat in the bathtub of their Costa Mesa home. Frustrated at the clumps of hair falling off her scalp, she asked her daughter to cut it all off. "Maybe you should just wait and let it fall out on its own," Rubio recalls suggesting.

"No, I just want you to cut it," Imelda said, sobbing. Rubio obeyed her mother's wishes. The memory of her bald mother in tears still cuts deep; Rubio smudges her eyeliner as she wipes away her own tears.

Rubio put on a much stronger face for her mother when tending to open wounds, staying on top of multiple medications and cooking healthy meals. But inside, she fell into depression.

In the midst of all the stress came a quiet moment of affirmation between mother and daughter. "One day, I did her nails," Rubio says. Her mother started sobbing. She asked Imelda why she was crying. "Oh, I just feel so good right now that you're here doing my nails," she remembers her mother saying, then chuckling.

"Now, I look back," Rubio says, "and she probably knew she was leaving and just appreciated the moment."

When the cancer spread to Imelda's brain, doctors sent her home for hospice care. As 2008 neared its end, so did Imelda's life. Rubio's cousin took her to a Barnes & Noble to give the constant caregiver a little break. Instead of perusing the self-help shelves for books on grieving, she picked up a beginner's manual for DJs. It seemed an odd choice; though an avid hip-hop-head, Rubio had never had any interest in turntables before.

The book collected dust in Rubio's room for weeks. She asked for wisdom by her mother's bedside, not knowing when her last day would come. "How did you know when you found the one?" Rubio asked. "How will I know?" Imelda asked about her relationship instead. Later, Imelda started violently gasping for air, a sound that still haunts Rubio. She didn't petition God for a miracle, only an end to her mother's suffering. "I prayed for her to be at peace."

Rubio's grandparents flew in from Mexico and arrived in time to bid farewell to their daughter.

"*No puedo*," Imelda had said in Spanish, finally giving up her will to live. "*Ya, no puedo*."

Imelda Rubio died at the age of 55 on Jan. 11, 2009.

"The day after my mother passed, I felt like a zombie," Rubio recalls. She coped the only way she knew how, by staying in her room and trying to sleep it all away. Rubio's cousin urged her to get out of Costa Mesa and spend two weeks in her mother's hometown in Michoacán to cleanse her sorrowful heart. But before leaving, Rubio spent whatever money she had left buying a Technics turntable on impulse. She didn't give much thought to being a DJ or consider that the turntable would turn her life around; she just wanted it to play records in her living room.

The turntable arrived while she was in Mexico and waited inside its box. Once Rubio returned, she dusted off the beginner's book she had bought so that she could learn how to hook it up. But she soon became curious about deejaying. Being from a musical family, Rubio borrowed her brother's used mixer and took a speaker from her dad's PA system. She connected an iPod through the auxiliary cable and tried to beatmatch with her sole turntable.

Slowly, Rubio began spending less time oversleeping and more time practicing her new hobby. "I trained my mind to not think about my mom," she says. "My mind wasn't going back to the good times, my mind kept going back to flashes of her agony."

Rubio saved up and bought a second turntable, but she wondered if all the self-taught practice made perfect. Eduardo Iniestra, a Costa Mesa DJ known as Kaboom, paid her a visit to evaluate her progress. "Yeah, you got it!" Iniestra said. "You're beatmatching on the right time. You just have to practice more."

And so she did.

Rubio spent eight hours every day for months trying to perfect her nascent skills with different records. After spending nearly a year in the cocoon of her room, Rubio began going out with her friends again and even started picking up hours as a caregiver. She also accepted an invitation to spin at a backyard party—her first DJ gig. "I did good!" Rubio says. "Who knows? I don't even remember!" What comes more easily to memory is the smile on partygoers' faces when they heard their songs play.

After a girl's night out at Malone's Bar in Santa Ana, Rubio's longtime friends, dubbed the "Boss Laydeez," spoke with promoter Carlos "DJ Droops" Cerda without telling her. He had started the hip-hop series Sundays OC at the bar, and agreed to bring her on the following Sunday. "I wasn't ready at all," Rubio recalls. She felt panicked, but everything went fine that night. She transformed into "DJ Lala," using a longtime nickname gifted by friends for her spacey drifts into "Lala land."

"Everybody loved her," Cerda says. "She knew the perfect songs to mix." Cerda asked her to start a residency afterward, an opportunity that brought forth an even bigger one.

A few weeks in, rapper Infra Redd approached Rubio. "I'm DJ Quik's nephew, and we're looking for a female DJ," he said, referring to the legendary West Coast rapper and producer. It all seemed surreal and too sudden. Rubio didn't have a mixtape to hand out, but she passed along her contact information. "That's how it all started," she says, "and from then on, I moved fast."

A manager arrived at Rubio's home with a portfolio showing all the luxuries that awaited if she signed a seven-year contract: lofty hotel accommodations, exciting event opportunities, big paydays. The pitch man didn't come from DJ Quik's camp, but rather

Playboy. DJ Rhiannon, a touring playmate, found Rubio on Facebook and then introduced everybody.

Of course, there was a catch. "The way we promote is through sex," the manager said during the meeting. "You would have to pose for *Playboy* just one time so that you can have the title of Playmate DJ. From there, the bookings are based on that."

Rubio appreciated both his professionalism and upfront approach. She thought it over for about a week. "I wrestled with my morals," Rubio says. "I kept thinking about my mom and what she would have thought." She politely turned down the offer, an uneasy decision on all accounts. "I just couldn't bear the thought of posing for *Playboy*," Rubio says. But the experience left her sure that she had something to offer the music industry that it wanted.

Ted Theus, rapper Suga Free's manager, followed through for Infra Redd and called Rubio soon after she turned down *Playboy*'s offer. He had a gig to back Suga Free for a Spring Break show in Lake Havasu. She took the deal without hesitation.

While fans awaited the lakeside club show, Rubio thought of every possible thing that could go wrong. She needed to buy time onstage while Suga Free mingled with the crowd and decided to spin some Nate Dogg records in remembrance of the late singer. "DJ La-la! DJ La-la!" they chanted. She wondered how they even knew her name. After Suga Free ended his show, he called out to her. "You're the fucking shit, La!"

The Lake Havasu gig led to a slew of shows. In 2013, Suga Free and Rubio played Paid Dues, a major hip-hop festival held that year in San Bernardino. The oppressive sun caused a bit of chaos. Stuck in festival traffic, Suga Free barely made it to the outdoor amphitheater surrounded by chaparral-covered hills five minutes before stage time. Rubio wandered the grounds until finding the stage she needed to be at. While the confusion may have rattled her before, she remained poised this time. To end the set, Rubio cued the DJ Quik bass-heavy beat for "Why U Bullshittin'", the crowd roared in approval.

Rubio lived a double life during her years-long run with Suga Free. She kept her day job teaching preschool in OC while backing a pimp rapper at night. One afternoon, Suga Free called her on short notice to ask if she wanted to DJ for him with Snoop Dogg at the Fox Theater in Pomona. Still wearing pajamas, Rubio quickly changed clothes and darted out the door, barely making it to the venue in time. Backstage, Snoop Dogg rolled blunts while bumping *rancheras*. When show time came, Rubio rocked the crowd with a stage full of G-funk legends.

The duo shared a sibling-like relationship on the road. Rubio finally told him about how she became a DJ after losing her mother to cancer. When the rapper's mother died, Rubio understood his grief all too well. The two amicably parted ways in 2014.

Even though there's demand for Suga Free across the continent, he had found it difficult to book shows in Europe, a place Imelda told her daughter she wished she had visited. "I wanted to give myself a new goal to accomplish," Rubio says. "My main goal was Europe because that was what my mom wanted to do."

» CONTINUED ON PAGE 16

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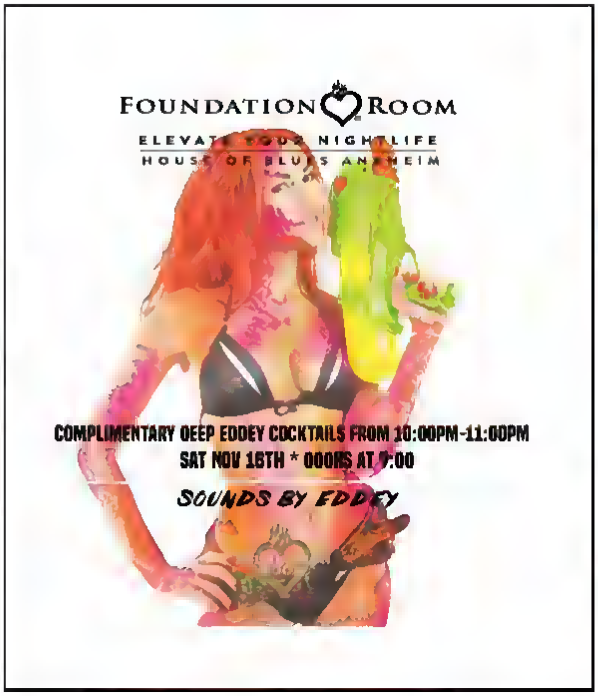
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SPINNING INTO CONTROL

» FROM PAGE 15

Rubio saved up enough money to travel to Italy at the invitation of fellow members of the worldwide Battleholics breakdancing crew, but before leaving, she found a new rapper with whom to work. Reverie, who's known for her notebook-confessional rhymes, first met Rubio at the Whisky a Go Go after she spun for Suga Free and became intrigued. "We got to know each other and how we grew up," Rubio says. They played a show in Southern California before meeting again overseas in 2015 to rock the Hip Hop Kemp festival in Hradec Králové, Czech Republic. When they came back Stateside, Reverie asked Rubio to be her DJ.

While Rubio often found herself the lone woman in Suga Free's entourage in the European tours that have dominated her career the past two years, she has helped to form a hip-hop sisterhood. "We have a commitment to our movement and to one another," Reverie says. "We're both Chicana women from Southern California, and that really inspires people in a way that I didn't even think of when I really wanted to start working with her."

The duo traveled to Europe last year with fellow rapper Gavelyn and photographer Enkrypt for a tour booked by manager Rita G—all women.

European audiences also gave Rubio enough anonymity to shore up her skills. Rita G suggested she needed to get on the mic more and liven up the crowd, something Rubio now does with ease. But no matter how skillful a DJ she became, the same old sexism followed her. "When I do sound check, men don't think I know what an XLR cord is," Rubio says. "If I'm with Reverie, it happens more often."

Others think she's coming up to request a song, but then they ask for selfies after the show. "We just try to laugh at it most of the time," Reverie says. "We're changing the game."

Rubio began spending more time abroad than in OC. She quit her preschool job in 2015, the same year she fell in love with Orange Beat, a Sicilian beatbox champion who lived in London. The two moved to Sicily for a few months before deciding to come back to OC. They wed this January, answering the question Rubio asked her mother years ago about "the one."

Even across oceans, Rubio carried Imelda's memory close to her heart. After the first time she earned Euros for a gig, she bought herself a glass of wine at a local bar in Sicily. The achievement also prompted a private tribute to her mom. "I went to a nearby cathedral, or *Duomo*, as it's called in Italy, afterward," Rubio recalls. Imelda's church-centered life made the stop an appropriate one. "I made it here for you," Rubio said in quiet prayer from the pews.

She makes it a point to visit a church whenever traveling abroad, a small ritual in honor of Imelda. "Hopefully, my mother's proud of me," Rubio says. "That's all I can ever hope for."

Kathy Dang holds a slate reading, "Adventures to Lala Land." On this busy Saturday morning at Rubio's home, Polar sits next to a camera perched on a Benro tripod.

The documentary began more than four years ago, but it's now just a few shoots away from wrapping up and going into post-production. Rubio started watching

documentaries on food systems and Big Pharma during her mother's illness before pondering a project centered on her own life. The journey began with a short-film side project, *The Girl from Lala Land*. "I wanted to create a story where I was able to tell it through music," Rubio says. "I was telling the story through my scratching."

The short dramatized the death of her mother and her emergence from the depression that followed with hip-hop culture on full display. "We didn't want to tread too much on her creativity," says *Adventures to Lala Land* producer Robin Pabello. "She was so ecstatic to see something come to fruition that she came up with from beginning to end."

When Rubio posted on social media she was looking for filmmakers, DC graffiti artist Kenos One responded and connected her with his sister, Alexa. "She loved the fact that we were women and from Orange County," Polar says of Westminster-based Butterfly Angel Entertainment.

At this Saturday shoot, Polar begins interviewing the DJ's longtime gal pals, the Boss Laydeez. "I take it as an honor to be her friend," says Jess, one of the Laydeez. "I've known her since second grade. I always knew she was going to be something."

REVERIE AND DJ LALA: TWO OF THE WESTSIDE'S MOST WANTED

Rubio's friends dish on her career and marriage while piling on the platitudes. "I've seen shy Lala back in the day—to now she's grabbing the mic," says rapper Sage One. He first met her through DJ Kaboom during their days at Costa Mesa's Save Our Youth center. "Her greatness came from pain," he adds. "It's a great underdog story." When it's Sage One's turn to go before the cameras, he flashes a big grin.

When Polar talked with Rubio about her mother's death, it took more than a few takes for the DJ to open up. "I don't think she fully understands it yet completely, but she battled with thoughts of suicide," Polar says.

The feature-length documentary is set to debut next year, and reality television producers are already interested in a spin-off.

But whatever comes next, Rubio now is every bit a bon vivant. She gathers her Boss Laydeez for a round of shots between takes. "Let's smell Lala's shot and make sure it's not water!" one jokes. They share a laugh before downing the vodka.

After the film shoot wraps up for the day, Rubio retreats to her bedroom, but now it's to spin records for her friends on the turntables she bought after her mother's death. A framed picture of Imelda sits by her bedside.

"Really, what I learned from losing my mom is that there's no guaranteed time," Rubio says. "It's up to me to make my life how I want to make it."

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[FILM]

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Guardians

In the genre of WTF science-fiction films, *Guardians* (translated from its Russian title, *Zashchitniki*) holds a special place within the canon. The film centers on a team of Soviet Union superheroes who are tracked down decades after the Cold War to spring back into action: Ler, the supernatural being who can lift giant masses of earth; Arsus, who is part man, part bear; Ksenya, the martial-arts master and fighter; and Khan, a fighter highly skilled in blades of all sorts. A huge bomb in its release, the film is now a cult favorite among sci-fi geeks and lovers of weird, wacky cinema (and it's newly distributed by Shout! Factory, which is a win). See it as part of the appropriately named Friday Night Freakouts series tonight.

Guardians at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422, thefridacinema.org. 11 p.m. $7-$10. —AIMEE MURILLO

[CONCERT]

The Synth King
Gary Numan

For many, Gary Numan is best known as he was immortalized by *Family Guy*. In the episode "Whistle While Your Wife Works," Stewie Griffin parodies the U.K.-bred singer's 1979 hit "Cars" while mocking Brian's extracurricular activities. That song is among the new wave/synth-pop pioneer's shining moments—and a slew of other hits. With a sound that's based deep in synthesizers and guitars, Numan is one of the most important (if not under-rated) artists in bringing electronic music mainstream. In September, he released his 22nd studio album, *Savage (Songs From a Broken World)*, which shows he's not ready to fade quietly just yet. Returning to the States for a quick jaunt, Numan's live show is as magnetic as when he first burst onto airwaves in the late 1970s.

Gary Numan with Me Not You at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. $35. —DANIEL KOHN

sat/11/18

[FOOD & DRINK]

COOKING 101
Tamale Workshop

'Tis the season for tamales: those wonderful bundles of belly-filling joy! For all the holiday parties to come, folks can opt to buy tamales by the dozens at La Poblana Bakery in Orange or from their friendly neighborhood *tamalera*. But if you're itching to host a *tamalada* and are unsure of your tamale-making skills, the Isidoran Tamale Queens are here to help. They host an annual workshop in Los Alamitos that transforms novices into masters of the masa! Learn all about corn husks, ingredient prepping and steaming, and by the end of the four-hour class, you'll have a dozen of your own homemade tamales to show off to your friends and *familia*.

Tamala Workshop at St. Isidora Historical Plaza, 10961 Reagan St., Los Alamitos, (562) 596-8918, www.stisidorehistoricalplaza.org. Noon. $65. RSVP required. —GABRIEL SAN ROMÁN

[FAMILY EVENTS]

Holiday Cheer
Winter Fantasy

As we inch closer to the full holiday season, trees will be lighting up, the weather will get colder, and family-friendly festivals will begin luring in locals. But you can avoid winter-festival burnout early by going to the lovely Winter Fantasy at Sawdust Festival. Just as the summer event brings together a wide range of artists making stunning pieces of art from blown glass, ceramics, jewelry, woodwork, paintings, sculptures, textiles and more, so too will you see fine artists offering their creations for sale. For five weekends, the regular Sawdust site will be dressed as a snowy wonderland that you can roam and explore. You won't be transported to the North Pole—although the lovely falling snow might have you tricked otherwise.

Winter Fantasy at Sawdust Arts & Crafts Festival, 935 Laguna Canyon Rd., Laguna Beach, (949) 494-3030; sawdustartfestival.org. 10 a.m.; also Sun. Through Dec. 17. $4-$12, children 5 and younger, free. —AIMEE MURILLO

sun/11/19

[COMEDY]

Honeymoon's Over

Natasha Leggero & Moshe Kasher

You may think your funny friends are the most hilarious couple on the planet, but you'd almost definitely be wrong. The exception would be if you hung out with Natasha Leggero and Moshe Kasher, who are in what may actually be the most comedically talented relationship in the world. Whether you know them from their wide array of TV ventures (including *Another Period*, due back next year) or simply their varied takes on standup, you'll get the chance to catch them both in their prime this Sunday at the Irvine Improv. Think of it as a dinner party with those hysterical friends, except without the awkward kitchen argument halfway through.

Natasha Leggero & Moshe Kasher at the Irvine Improv, 527 Spectrum Center Dr., Irvine, (949) 854-5455, irvine.improv.com. 7 p.m. $25 —JOSH CHESLER

[DANCE]

Two to Tango

The Spirit of Argentina

Why waste another season watching has-been celebrities attempt to tango on *Dancing With the Stars* when you can see the real deal live? Tango Buenos Aires, Argentina's premier ensemble, returns to the Segerstrom Center for the Arts in honor of the late Carlos Gardel. The undisputed "King of Tango" tragically died in an airplane crash at the height of his career (Mexis: think Jenni Rivera or Ritchie Valens). But by that time, Gardel already popularized the impassioned genre to new heights. Under the artistic direction of Rosario Bauza, the ensemble will celebrate *The Spirit of Argentina*, showcasing the passion that makes the African-rooted dance culture captivate audiences worldwide.

The Spirit of Argentina at the Renee and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 2 & 7 p.m. $39-$99 —GARRIEL SAN ROMÁN

ASHANTI & JA RULE
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THIRD EYE BLIND
THIS SAT - NOV 18
PAR DE REINAS
EDITH MARQUEZ & ANA BARBARA
DEC 1
JEWEL'S HANDHALE HOLIDAY TOUR
DEC 2
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mon/11/20

[ART]

What's Your Nature?

'BotaniK'

Las Lagunas Gallery's latest exhibit of international artists is a showcase of depictions of plant life in all its serene, majestic glory. Artists were selected through a call for art that explored scenes of natural beauty—featuring succulents, trees, herbs, leaves or flowers. The assembled works include painting, digital art, photography, printmaking, drawings and mixed media. As the gallery itself is no bigger than a bedroom, the impressive collection arranged in such a tiny space must be seen to be believed.

"BotaniK" at Las Lagunas Gallery, 577 S. Coast Hwy., Laguna Beach, (949) 667-1803, www.laslagunagallery.com. 11 a.m. Through Nov. 30. Free. —AIMEE MURILLO

tue/11/21

[CONCERT]

Waltzing's for Dreamers

Richard Thompson

He's already as legendary as they come, and in 1983, one of Richard Thompson's particularly legendary full-band performances was captured live to tape in Hamburg by the German Rockpalast crew. Now in 2017, that potent show—with plenty of revved-up video evidence available online—wins an official CD/DVD release as *Live At Rockpalast*, backed with another concert taped in Cannes later, both part of his Hand of Kindness tour. Unlike in Rockpalast, Thompson will be performing solo at this particular in-store, but as any Thompson fan knows, that'll be just as powerful.

Richard Thompson at Fingerprints, 420 E. Fourth St., Long Beach, (562) 433-4996, www.fingerprintsmusic.com. 7 p.m. Free with prepurchase of *Live At Rockpalast* on CD, or free RSVP, if space allows. —CHRIS ZIEGLER

wed/11/22

[FILM]

Queen Judy

A Star Is Born

Loosely based on the real-life relationship between Barbara Stanwyck and her loser husband Frank Fay, *A Star Is Born* entered its first remake (after the original 1937 film) with icon Judy Garland taking the helm in what many considered one of the best career comebacks of all time. Garland had been through the wringer on- and off-screen, but when she unhinged her jaws and belted "The Man That Got Away," it ensured an Oscar nomination the following year in 1955—if not the win. Remade again in 1976 with La Streisand, the film is slated for yet another remake next year—this time with Bradley Cooper and Lady Gaga. Hey! Move away from that ledge! You'll always have Judy and James Mason to blot out the horror.

A Star Is Born at Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701; www.regencymovies.com. 7:30 p.m. $8.50. —SR DAVE S

COURTESY OF MUZEO MUSEUM AND CULTURAL CENTER

[FAMILY EVENTS]

CHOO-CHOO! 'Muzeo Express: Holiday Model Trains'

For some people, working on model trains is not a hobby, it's a way of life. But for those who don't find themselves wanting to dedicate thousands of hours to collecting trains, arranging tracks, and buying and/or creating miniature towns, landscapes and vignettes, they can simply pop on by Muzeo, where they can see the fruits of someone else's labor of love. The holiday-themed "Muzeo Express" exhibit includes historical relics that showcase the history of trains in SoCal, family activities, and, of course, model trains and miniature worlds. All aboard!

"Muzeo Express: Holiday Model Trains" at Muzeo, 241 S. Anaheim Blvd., Anaheim, (714) 956-8936, muzeo.org. 10 a.m. Through Jan. 7, 2018. $5-$8. —SCOTT FEINBLATT

thu/11/23

[CHARITY]

TROT WITH US Turkey Trot 5K

Wanna change up your holiday ritual while helping people in need? This Thanksgiving, get active before the big feast by participating in the fourth-annual Turkey Trot 5K, hosted by the Orange County Rescue Mission. The course is a flat loop that begins and ends in the city of Tustin, with no complicated logistics needed, so it is suitable for all ages. Those unable or unwilling to trot can volunteer to help in other ways. The Rescue Mission has been assisting people in need since 1963, when Tech Sergeant Lewis White-head, a Marine stationed at the Marine Corps Air Station Tustin, took action to help people living under a bridge by bringing them leftover food from the mess hall he worked. Let today be a way to continue the tradition of helping out some noble folks.

Turkey Trot 5K at Orange County Rescue Mission, 1 Hope Dr., Tustin. www.turkeytrotoc.org. 8 a.m. Registration, $30-$178. —HEATHER MCCOY

[FOOD & DRINK]

Seaside Feasts

Thanksgiving Cruise

We shill for a seasonal cruise every now and then because it's the easiest way to class up your normal routine—and because they are just so much fun. This time around, don't make mom slave over a hot meal; instead, show her and the rest of your loved ones—even the dreaded in-laws!—how much you appreciate them by taking everyone on a nice, peaceful Thanksgiving-themed cruise. Hornblower Cruises offers special two- or three-hour excursions for brunch, dinner or supper. Escape the realities of the world by tuning into the beauties of the scenic ocean off Newport Harbor as you enjoy a buffet-style meal, live music from a solo entertainer, booze from the cash bar and some free bubbly when you board. Best of all, there are no dishes or food mess to clean up when you disembark. Don't you wish all the holidays could be this easy?

MORE ONLINE
OCWEEKLY.COM

Thanksgiving Cruise at Hornblower Cruises Newport Beach, departing from Hornblower South, 2431 W. Pacific Coast Hwy., Newport Beach, (949) 631-2469, www.hornblower.com. Check website for times. $68.95-$92.95.
—AIMEE MURILLO

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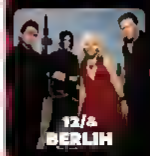
11/26 OZOMATLI

12/7 ANUHEA


12/8 BERLIN

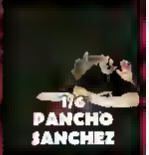
12/9 & 12/10 JONNY LANG

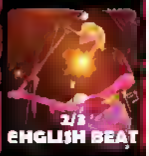
12/15 GARY "HO HO" HOEY

12/22 EDDIE MONEY

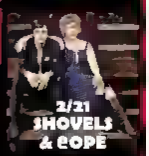
11/17	PETULA CLARK
11/16	AL STEWART
11/19	ALBERT LEE
11/24	EVERLY BROTHERS EXPERIENCE
11/25	CASH'D OUT
11/28	OZOMATLI
11/30	TIMOTHY B. SCHMIT
12/2	QUEEN NATION
12/3	VONDA SHEPARD
12/7	ANUHEA
12/8	BERLIN
12/9	JONNY LANG
12/10	JONNY LANG
12/15	GARY HO HO HOEY
12/18	LED ZEPAGAIN
12/17	TOWER OF POWER
12/22	EDDIE MONEY
12/23	RAT PACK TRIBUTE CHRISTMAS SHOW
12/27	ANDREW MCMAHON IN THE WILDERNESS
12/28	ANDREW MCMAHON IN THE WILDERNESS
12/30	SUPER DIAMOND
12/31	DONAVON FRANKENREITER
1/5	COCO MONTOYA
1/6	PONCHO SANCHEZ
1/7	DOUG STARK PRESENTS COMEDY
1/12	TOMMY CASTRO
1/13	DESPERADO
1/14	KRIS KRISTOFFERSON
1/19	LITTLE RIVER BAND
1/20	GUITAR LEGEND DICK DALE
1/21	HERMAN'S HERMITS
1/23	MICHAEL NESMITH & FIRST NATIONAL BAND
1/24	JOHN HIATT & THE GONERS, FEATURING SONNY LANDRETH
1/25	DAVID WILCOX
1/28	JEFFERSON STARSHIP
1/27	LOS LOBOS ROCK SCHOOL
1/28	PAUL BARRERE & FRED TACKETT
2/2	EDWARD JONES SOLO
2/3	ENGLISH BEAT
2/9	LOS LOBOS ROCK SCHOOL

12/31 DONAVON FRANKENREITER


1/6 PONCHO SANCHEZ


2/3 ENGLISH BEAT

2/17


2/21 SHOVELS & ROPE

3/1 SQUIRREL NUT ZIPPERS

2/10	THE MUSICAL BOX
2/11	SIDE DEAL FEAT. SKUNK BAXTER
2/14	OTTMAR LIEBERT & LUNA NEGRA
2/15	THE VERY BEST OF DAVE MASON
2/17	THE DAN BAN
2/21	SHOVELS & ROPE
2/23	AMBROSIA
2/24	MARC SEAL
2/26	TINSLEY ELLIS
3/3	SQUIRREL NUT ZIPPERS
3/4	KEIKO MATSUI
3/6	GARY PUCKETT & THE UNION GAP
3/10	WALTER TROUT
3/16	STEVE TYRELL
3/17	THE FENIANS
3/18	JIM MESSINA
3/23	BEATLES vs STONES
3/25	MARTIN SEXTON
4/15	LOS LONELY BOYS
4/21	Y&T
5/8	MADELEINE PEYROUX
5/16	BLOOD, SWEAT & TEARS
6/7	ULI JON ROTH

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Din Tai Foe

Irvine's Paper Lantern Dumpling House takes on xiao long bao champ Din Tai Fung

BY EDWIN GOEI

TAYLOR HAMBY

Ah, the xiao long bao. Shanghainese in origin, these diminutive dumplings begin life as balls of raw, minced pork embedded with bits of aspic. The pork morsels are then carefully wrapped around flattened rounds of dough, their tops pleated into folds, crimping them shut. When they're steamed, the pork cooks and the aspic melts into a hot, scalding broth.

By now, you should've mastered eating one without squirting yourself in the eye or dribbling any of that precious nectar onto your shirt. Under their English name of "juicy pork dumplings," they've been a fixture of dim sum and Taiwanese restaurants for years, but only recently have they emerged as the dish of choice at eateries such as Lake Forest's Lees Baozi and the upcoming JA Jianzi at the Marketplace in Irvine.

This is, of course, all thanks to the unstoppable force called Din Tai Fung, the Taiwanese restaurant chain that made xiao long bao a household name. When it opened three years ago with seven-hour-long lines at South Coast Plaza, it changed everything. In crossing over from the Chinese enclave of Arcadia (where it held court for years) to mainstream malls, Din Tai Fung not only introduced the xiao long bao into our culinary lexicon, but it also opened up a whole new spectrum of Chinese food to Americans who grew up knowing of just kung pao and sweet-and-sour proteins. For those dumpling restaurants that have followed in its wake, Din Tai Fung also set the standard to which they will inevitably be compared. Let's face it: When it comes to xiao long baos, there's Din Tai Fung, and then everyone else trying to catch up.

Allan Tea—whose family owns the Capital Seafood empire—must have known this. In preparing to build his long-anticipated xiao long bao-centered concept at Diamond Jamboree in Irvine, he enlisted Kenny Lim, whose family owns Mama Lu's Dumplings in Monterey Park. If you're not yet acquainted, Mama Lu's is considered Din Tai Fung's most formidable rival in LA. But it's not just on Lim's dumpling recipes that Tea has come to rely; he also hired a chef who defected from Din Tai Fung itself.

With his dream team in place, Tea debuted Paper Lantern Dumpling House last month in the tiny squiggle of a space left behind by Guppy Tea House. During its busier moments, the queue to the cashier runs into the tables of those who are already sitting down. But with a brief menu of choices, the line moves fast. Printed on a small wooden board hung above the cashier, the list orbits around five xiao long baos, two pan-fried dumplings and wontons soaked in a sauce made with red chile oil. It advises ordering at least two to three dishes per person—which is true if you intend to eat just the dumplings and only the dumplings. But you shouldn't do that.

There is, for example, an excellent lunch box that has rice topped with a lightly battered fried pork chop and enough sauteed cabbage to constitute a daily serving of vegetables. Another filling dish of boiled noodles and julienned snow peas has the bloated strands covered in a spicy sesame paste as rich as Skippy peanut butter.

I should note that all the food here, with the exception of the xiao long baos, is delivered in flimsy paper to-go boxes. Drinks are self-serve from a soda fountain. On the tables, there are no bottles of soy or vinegar. Instead, there's just a single container of dipping sauce in which the kitchen has combined the two. And when you use it, you pour it not into saucers, but into fast food-style plastic condiment cups too narrow to fit the dumplings. Also, since Paper Lantern's disposable soup spoons have a tendency to warp at even the slightest hint of weight, they don't support your dumplings so much as let them wobble precariously.

If you add it all up, you see Tea's restaurant for what it is: the Honest Trailers to Din Tai Fung's more high-budget feature film. It dispenses with pleasantries and gets down to only the stuff that matters. The lightly pickled cucumber rounds Din Tai Fung arranges in a pyramid are scooped out of a bucket here. Tea can get away with it because nearly every customer who walks in already knows the plot. He doesn't even bother spelling out "xiao long bao" anymore, it's abbreviated as "XLB" on the menu.

As for how they taste? Served hot, they spurted porky juice, just as I expected. But when the inevitable Din Tai Fung comparisons are made, and because the skins aren't as thin as I'm used to, they ultimately place a close second—still a respectable finish when you're racing against the Usain Bolt of xiao long bao.

PAPER LANTERN DUMPLING HOUSE
2730 Alton Pkwy., Ste. 101, Irvine, (949) 748-8064. www.paperlanterndumpling.com. Open daily, 11 a.m.–10 p.m. Dumplings, $4.75–$10; rice and noodle dishes, $8–$9. No alcohol.

HOLE IN THE WALL
» CYNTHIA REBOLLEDO

Delicious Presents

RUBY'S TAMALES
in front of Northgate, Fourth and Mortimer streets, Santa Ana

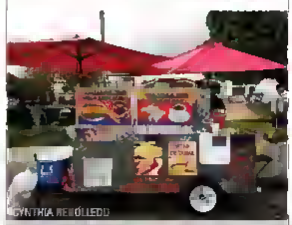
Thanks to the resurgence of *tamaleras* in SanTana, we have tamales all year round. But come December, these individually wrapped presents are in high demand, and should you not have a homemade hook-up, Ruby's Tamales has you covered. Outside the Northgate on Mortimer and Fourth Street sits a stainless-steel wagon with big, bright-red umbrellas and Ruby selling steaming tamales of the corn-husk and banana-leaf style.

Ruby's tamales are excellent, packed with meat and just the right ratio of masa to filling. Her offerings include pork (cooked in a spicy sauce of red New Mexico chiles), chicken in chile verde, rajas con queso (roasted poblano with jack cheese) and tamales de dulce (sweet pink tamales). At $1.50 each, they sell out fast.

The stand gets hectic on weekend mornings, when residents are looking to buy a dozen tamales and a hot cafecito for the walk home. No matter the day, you'll want to get up early to snag her signature ranchera tamales wrapped in banana leaf; the masa is moist and spongy and filled with savory pork in a red chile sauce. Another favorite is the torta de tamal, which features your choice of tamale inside a bolillo, this Mexico City masterpiece also sells out quickly.

And if you don't mind taking a *siesta* for the rest of the day, wash down your tamales with a homemade champurrado, a steaming cup of atole, Mexican dark chocolate and cinnamon. Consider this thick, masa-based drink your winter coat.

LETTERS@OCWEEKLY.COM



CYNTHIA REBOLLEDO

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Cheers to Craft Beer!

ROBERT FLORES

Orange County is experiencing a virtual explosion in craft beer, with breweries and brewpubs opening almost weekly. Whether you live in Ale-aheim, Suds Clemente or somewhere in between, here are 10 great local spots to check out. Cheers!

The Bruery. Specializing in barrel-aged and experimental ales, Patrick Rue turned a hobby into a nationally recognized brewery. There are 40 beers on tap, all brewed on the premises, so grab a menu and try a few tasters, then repeat as necessary. The Bruery offers a Society membership, which includes the opportunity to be first in line for such seasonal beers as the legendary Black Tuesday imperial stout, which is aged in bourbon barrels. *717 Dunn Way, Placentia, (714) 996-6258; www.thebruery.com.*

Hoparazzi Brewing Co. Hoparazzi brews a little bit of everything, but its signature La Terta Cerise is a cherry-forward sour with just the right tartness and a clean finish. *2910 La Palma Ave., Ste. D, Anaheim, (714) 204-0655.*

Left Coast Brewing Co. Since its 2004 arrival, Left Coast has been a big part of South County's brewing community, collaborating with others. Stop in to try the Nuclear Chi Chi's session IPA, aptly named after the nearby San Onofre Nuclear Generating Station. *1245 Puerta Del Sol, San Clemente, (949) 276-2639; www.leftcoastbrewing.com.*

Noble Ale Works. Two words: Naughty Sauce. Hands down, it's one of the most underrated beers ever brewed. It also offers the double IPA Nobility that's smooth AF! *1621 S. Sinclair St., Ste. B, Anaheim, (714) 634-2739; www.noblealeworks.com.*

Barley Forge Brewing. Costa Mesa's first full-production brewery has been THE spot to drink the past three years. Barley Forge's signature beer, the Patsy, is a coconut rye stout that will remind you of an Almond Joy candy bar. In addition to award-winning brews, it offers great grub that's prepared in-house. *2857 Randolph Ave., Ste. B, Costa Mesa, (714) 641-2084; www.barleyforge.com.*

Bootlegger's Brewery. Founded in 2008, Bootlegger's has grown to become one of the largest breweries in OC. While many of its brews are available in grocery stores and brewpubs throughout Southern California, you should experience the Knuckle Sandwich imperial IPA in the downtown Fullerton tasting room. *130 S. Highland Ave., Fullerton, (714) 871-2337, www.bootleggersbrewery.com.*

Network Brewery. Brewing some of the most innovative suds in town, Network is my go-to spot for refreshing new craft beers. Among my favorites are Overbooked 411, a hibiscus wheat ale, and Santiago Creek, an American red ale with chai spice. *1824 Carnegie Ave., Santa Ana, (657) 859-8004, www.networkbrewery.com.*

Karl Strauss Brewing Co. The OG from San Diego, Karl Strauss started the craft beer craze. At its two locations in Orange County, you'll find around 25 beers on tap, plus a handful that are brewed on the premises. *2390 E. Orangewood Ave., Ste. 100, Anaheim, (714) 940-1772; also at 901 S. Coast Dr., Costa Mesa, (714) 546-2739; www.karlstrauss.com.*

ROBERT FLORES

Bottle Logic Brewing. Since 2014, Bottle Logic has become known for its experimental suds, offering a wide variety of styles that includes hazy and West Coast IPAs, stouts, porters, and the occasional mead. Try the Double Actuator, an imperial IPA, for a special treat! *1072 N. Armando St., Anaheim, (714) 660-2537, www.bottlelogicbrewing.com.*

All-American Ale Works. In making the jump from homebrewing to a full-scale brewery, All-American Ale Works hit a home run! The Patriot pale ale is hoppy with notes of tropical fruit, and the Liberty or Death peanut butter porter will stick to the roof of your mouth. The owners are veterans and offer discounts to first responders and fellow vets. *5120 E. La Palma Ave., Anaheim, (657) 549-2140, www.allamericanaleworks.com.*

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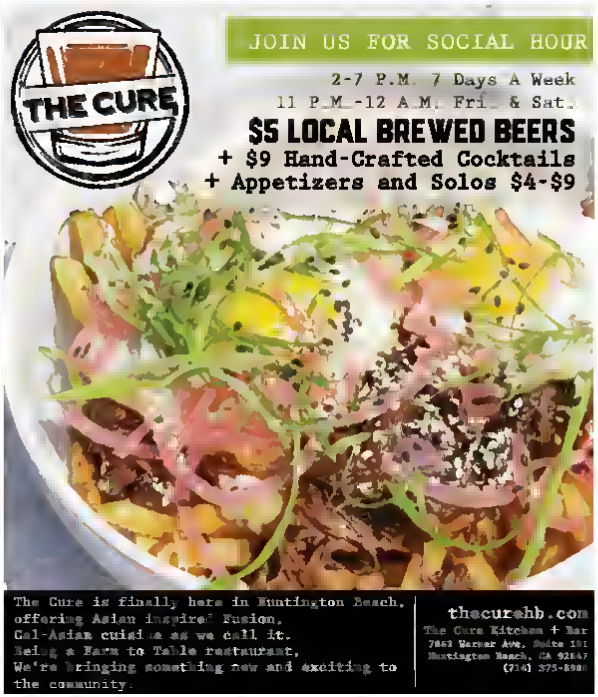
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Buckle In!

Summer rolls at Brodard

Going to Brodard without ordering one of its signature nem nuong cuon is like going to Disneyland and not riding Pirates of the Caribbean. I've described it before as "a spring roll to end all spring rolls," and it is as much an inextricable part of Brodard's DNA as the pirate ride is to the Magic Kingdom—it will never, ever go away. So you can bet that even as Brodard is set to close its original restaurant to move to better digs in Fountain Valley later this year, the nem nuong cuon and its secret sauce will go with it.

EDWIN GOEI

But I love Brodard's bò bía almost as much as the nem nuong cuon. The English translation is "summer roll"—"spring roll" was taken, and "fall roll" sounds like something you do when your clothes catch on fire. Though it contains sautéed carrots and jicama, lettuce, fresh basil, peanuts, and roasted shallots, the most defining ingredient is the dried shrimp, sweet Chinese pork sausage and shreds of omelet, which, I would argue, make it the closest thing you can get to a breakfast burrito in Little Saigon. I eat mine with a dip—make that multiple dips—in the plum sauce and in between bites of Thai chile peppers.

Since an entire serving has a tendency to disappear before my eyes like an apparition, you could say that the bò bía is like the Haunted Mansion to the nem nuong cuon's Pirates—but that would be carrying the Disneyland analogy a bit too far.

BRODARO
9892 Westminster Blvd., Ste. R, Garden Grove, (714) 530-1744, www.brodard.net.

EatThisNow

» EDWIN GOEI

DrinkoftheWeek

» ROBERT FLORES

Shakedown Brown by Black Market Brewing

ROBERT FLORES

For 50 years, Benjie's Deli in Santa Ana has served up towering sandwiches, comforting matzo ball soup, black-and-white cookies, and everything else you'd want from a New York-style deli. And in that time, the only thing that's changed is its adjoining bar: trading in Tiki digs for sudsy craft brews, Bamboo Lounge was recently revamped into Avenue K. The bar is fully stocked with premium whiskys, gins and bourbons, as well as chardonnay and merlot. The pours at Avenue K rotate, but there's always a balanced variety of brews. This week's prize selection is Shakedown Brown.

THE DRINK

Founded in 2007 by Kevin Dyer, Temecula's Black Market Brewing offers this 5.5 percent ABV, West Coast-style brown ale. Shakedown Brown features tasty notes of coffee, chocolate and caramelized toffee, with some floral hops of Cascade and Columbus to make your taste buds go AHHHH. Temecula has long been known for its exceptional wine, and now you can add award-winning breweries to that list.

AVENUE K

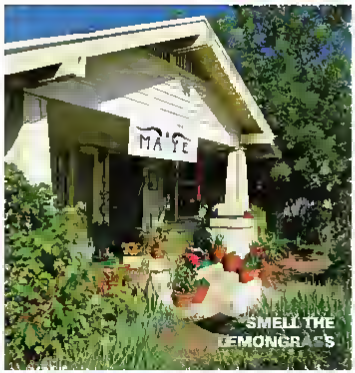
inside Benjie's Deli, 1828 N. Tustin Ave., Santa Ana, (714) 541-6263, www.benjiesdeli.com.

Soil for the Soul

MAYE Center's Healing Garden is spotlighted at the first Taste of Cambodian Town

The façade of the historic Craftsman-style house in the heart of Long Beach's Cambodian Town is nearly covered by greenery. Most of what comes out of the soil surrounding the 3-year-old MAYE Center is edible and sold during a weekly pop-up farmers' market in the driveway. But the food that's grown here isn't just nourishment for the body.

For the Cambodian immigrants who have made this community center into a second home, the process of working with the earth as a way to work through trauma is also nourishment for the soul. "Gardening is a form of healing. It's also a form of exercise," says MAYE Center founder Laura Som. "For us, spirituality is connected with the garden."



SARAH BENNETT

Som grew up in a refugee camp and came to the U.S. in 1992. A biochemistry major in college, she established the center as a way to help others like her deal with the mental and physical damage that lingered after the Khmer Rouge brutally murdered 2 million of its own people in the late 1970s. Many who survived the genocide landed in Long Beach, which is now home to the largest population of Cambodians in the country.

Through cooking classes, therapy sessions, health seminars and more, MAYE—an acronym for meditation, agriculture, yoga and education—has become a safe place where Khmer is the default language and the cure for PTSD is striving toward harmony and wholesomeness.

The center's Healing Garden is both a metaphorical and literal foundation for those efforts. "Soil struggles to grow things, just like people struggle to grow in new lands. By tending to something and making it grow, it's a process of constant healing," Som says. "Everyone's right to mother earth is the same, no matter your skin color or where you come from. Realizing that this is your right, it changes you."

Families, neighbors and friends of the center have enjoyed the physical output of the garden for years. But now Som aims to get the produce—including kaffir limes, lemongrass stalks, avocados and medicinal herbs—into the hands of restaurants and chefs, who, Som says, can spread the center's message of self-healing and empowerment to the greater community.

Taste of Cambodian Town, happening this Saturday in the MAYE Center's driveway, as well as in the driveway of the United Cambodian Community of Long Beach (whose offices are across the street), is a small step toward that goal. The event is less like the similarly named Taste of Downtown—for which a dozen local restaurants pay to set up steam trays in a parking lot as a promotional effort—and more an intimate introduction to Cambodian culture, history and activism through the culinary arts. Four Long Beach chefs who are part of a crew of young Khmer food-industry professionals called Chefs Off the Boat—Federal Bar executive chef Visoth Tarak Ouk, Maurice Yim of Le Awe Catering Co., Andy Eap of Big Juicy's Wings and Cajun-loving Cambodian-sauce maker Chad Phuong—will be making fusion bites using ingredients grown in the Healing Garden.

Proceeds from Taste of Cambodian Town will benefit both the MAYE Center and United Cambodian Community.

"If you eat a dish [at the event] and ask where it comes from, that would be a deeper question that goes so far back that it becomes about life itself. The whole point of the genocide was to try to destroy life, but life can't be destroyed," Som says. "Our resiliency is in the food that's grown. So when you ask what's the story behind the ingredients being used, it's the story of Cambodians in Long Beach."

TASTE OF CAMBODIAN TOWN
at United Cambodian Community of Long Beach, 2201 E. Anaheim St., Long Beach, also at the MAYE Center, 2153 E. Anaheim St., Long Beach. Sat., 4-8 p.m. Free admission, food costs extra.

LONG BEACH LUNCH
» SARAH BENNETT

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Punch Your Tickets

Orange County Film Society membership is the gift that keeps on giving

BY MATT COKER

ANNA MATVEEVA

Two of my local movie highlights are seeing *Let Me In*, the American remake of the award-winning Swedish novel and film *Låt den rätte komma in*, then leading the audience Q&A with screenwriter/director Matt Reeves in September 2010, and catching *The Artist* before hearing executive producer Richard Middleton and cast members James Cromwell and Penelope Ann Miller talk about it in December 2011.

Both screening events were at the Lido Theatre, where *The Artist*'s movie-going experience was enhanced by the historic Newport Beach auditorium's old-timey interior. The black-and-white silent film was at that time only creating the faint hum of what would become the deafening buzz that led to five Oscars, including Best Motion Picture, Best Director (Michel Hazanavicius) and Best Actor (Jean Dujardin).

Neither screening would have been possible locally without the Orange County Film Society (OCFS), a nonprofit founded in 2006 by the Newport Beach Film Festival to promote and celebrate American and international cinema, right here behind the Orange Curtain. The mission has been accomplished through year-round programming of studio and independent films, which have generally been shown in mainstream movie theaters around the county, including the Lido. These screenings are routinely followed by discussions with filmmakers, critics, curators and scholars.

Besides *Let Me In* and *The Artist*, films that have gone on to be shown to OCFS members before the general public include *The King's Speech*, *127 Hours*, *The Fighter*, *Precious*, *The Blind Side*, *Young Victoria*, *Little Miss Sunshine*, *Milk*, *Earth*, *The Proposal*, *Away We Go*, *La La Land*, *Ponyo* and *Sully*.

I bring this up for those seeking a unique holiday gift for a favorite local movie-lover. Looking at what is scheduled to be shown by OCFS through the end of the current year, you may want to gift a membership weeks before stuffing any stockings. Everyone else can consider this OCFS roundup a mini-preview of movies that will be considered for major awards in the months ahead.

***Una Mujer Fantástica* (*A Fantastic Woman*)** Marina (Daniela Vega), a transgender waitress who moonlights as a nightclub singer, faces persecution after the death of her older boyfriend (Francisco Reyes). Director/co-writer Sebastián Lelio's Chilean drama received the Best Feature Film and Best Latin American Film awards at the Berlin and San Sebastian international film festivals, respectively. The OCFS screening is the Thursday this print edition hits the streets (Nov. 16), the film is not due in U.S. theaters until Feb. 2.

***Call Me By Your Name*.** Charming American doctoral student Oliver (*The Social Network*'s Armie Hammer) goes to an Italian villa to serve as the annual summer intern for an eminent Greco-Roman culture professor (*Boardwalk Empire*'s Michael Stuhlbarg). But Oliver and the professor's son Elio (Timothée Chalamet of *Interstellar* and *Homeland*) fall in love. Director Luca Guadagnino (*I Am Love*) worked off James Ivory's script that was adapted from Andre Aciman's novel. The OCFS screening is Nov. 20; the film is scheduled to open in U.S. theaters four days later.

***Wonder Wheel*.** The year of 2017 is apparently one of wonder. First came *Wonder Woman* and more recently *Professor Marston and the Wonder Women*. Opening within weeks of one another are *Wonder*, *Wonderstruck*, and this Woody Allen drama about a Coney Island carousel operator (Jim Belushi) and his beleaguered wife (Kate Winslet) dealing with the arrival of his grown daughter (Juno Temple), who has the mob on her tail. The story unfolds before a beach lifeguard (Justin Timberlake) and includes at least a couple of Italian-American actors from *The Sopranos*. This screens for OCFS on Nov. 30; the regular theater run starts Dec. 1.

***Film Stars Don't Die in Liverpool*.** Based on Peter Turner's memoir with the same title, and adapted by Matt Greenhalgh for director Paul McGuigan (*Lucky Number Slevin*), the rom-dram follows the playful but passionate relationship between Turner (Jamie Bell of *Turn: Washington Spies*) and the eccentric Academy Award-winning actress Gloria Grahame (Annette Bening) in 1978 Liverpool. The biographical picture, which received four nominations from the British Independent Film Awards, features the original song "You Shouldn't Look at Me That Way" by Elvis Costello. It screens for OCFS on Dec. 4; the U.S. limited release starts Dec. 29.

***Loveless*.** Andrey Zvyagintsev directed and co-wrote the Cannes Film Festival Jury Prize, London Film Festival Best Film and Munich Film Festival Best International Film winner and Russia's official submission for Best Foreign Language Film at the 90th annual Academy Awards. Zhenya (Maryana Spivak) and Boris (Aleksey Rozin) are going through a vicious divorce marked by resentment, frustration and recriminations. They each have a new partner when their 12-year-old son (Matvey Novikov) witnesses one of their fights and later disappears. There is only one scheduled U.S. run, Dec. 1 in New York; the OCFS screening is Dec. 14.

Orange County Film Society officials say additional films will be added weekly. A $159 general membership includes invitations to all regular OCFS screenings and events for one calendar year (with a minimum of 15), exclusive events put on by OCFS partners over that same period and a one-year subscription to *Orange Coast Magazine*. Red Carpet membership, which costs an additional hundred bucks, includes all of what is detailed above plus at least six more exclusive screenings over the calendar year, admission to private hosted receptions for select events, as well as still other gatherings hosted by OCFS partners. To join or to learn more about memberships and upcoming screenings, visit OrangeCountyFilmSociety.com.

MCOKER@OCWEEKLY.COM

For Auggies Everywhere

BY MATT COKER

LIONSGATE

Because No One Should Have to Crawl. This documentary, which focuses on Irvine-based Free Wheelchair Mission, is narrated by actor Sam Waterston (*Law & Order*). It premiered on the public-television series *Visionaries*, which highlights nonprofits around the world quietly making a positive difference in their communities and beyond. *Port Theater, 2905 E. Coast Hwy., Corona del Mar, (949) 723-6333. Thurs., Nov 16, 6 p.m. Free*

Loss and Found. Writer/director Jon Mancinelli chronicles his suffering from tremendous heartbreak, then reluctantly fostering a dog who was hours away from being euthanized. Besides getting at exactly who rescued whom, the documentary highlights pet-shelter overcrowding and pit bull breed discrimination. Proceeds benefit Newport Beach's Paw Prints in the Sand. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org Thurs., Nov 16, 6 p.m. $20 donation suggested.*

App. The Human Story. The feature-length documentary looks at the forces behind the screen that have made mobile devices into a paradigm-shifting phenomenon. Many who were on camera or behind it in the making of the film will attend this Los Angeles County premiere, which is followed by an audience Q&A. A preshow meet and greet and special seating are reserved for backers who purchased premiere tickets during the film's Kickstarter campaign and RSVPed. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 436-5435. Thurs., Nov 16, meet and greet, 7 p.m., screening, 7:30 p.m. $10.*

Genesis: Paradise Lost. To be clear, this is NOT a concert film in which Phil Collins and/or Peter Gabriel got the band back together. It's about Genesis as in the Old Testament book set in the Garden of Eden, which has been re-created for the screen thanks to visual effects and, ahem, "the latest in scientific research." *AMC Orange 30 at the Outlets, 20 City Blvd. W., Orange (714) 769-4288; AMC Tustin Legacy at the District, 2457 Park Ave., Tustin, (714) 258-7036, www.fathomevents.com. Thurs., Nov 16, 7 p.m. $12.50.*

Holiday Inn. Fathom Events and Broadway's Studio 54 simulcast Irving Berlin's Broadway musical featuring mad crazy dancing, laugh-out-loud comedy, and such hit songs as "Blue Skies," "Easter Parade" and "Cheek to Cheek." Jim leaves show biz for farm life in Connecticut, where he meets fireball schoolteacher Linda. He returns to his song-and-dance roots every holiday in the farmhouse, which he and Linda turn into a fabulous performance space. But Jim's best friend Ted arrives and tries to lure Linda to join him in Hollywood as his new dance partner, which has his buddy out of sorts because he has grown hot for teacher *Various theaters; www.fathomevents.com. Thurs., Nov 16, 7:30 p.m. $16-$18.*

The Thing. John Carpenter considers this 1982 horror thriller his best picture. Kurt Russell and a group of American researchers battle a confounding monster that can assume the shape of anyone it touches, forcing the helpless victims to try to find ways of destroying it while treating one another with increasing suspicion. *The Frida Cinema, thefridacinema.org Thurs., Nov 16, 8:15 p.m. $7-$10.*

Enter the Void. From the mind of visionary French maverick Gaspar Noé comes this cerebral drama set against the thumping, neon club scene of Tokyo. This psychedelic tour of life after death is seen entirely from the point of view of Oscar (Nathaniel Brown), a young American dealer/addict who is killed by police during a drug bust gone bad in Tokyo. Oscar's spirit journeys from the past (where he sees his parents before their deaths) to the present (where he sees his own autopsy), and then to the future (where front beyond the grave he looks out for his prostitute sister, who is played by Paz de la Huerta). *The Frida Cinema, thefridacinema.org Fri., 8 p.m., Sat., 10 p.m. $7-$10.*

Zashchitniki (Guardians). *OC Weekly*'s Friday Night Freakouts entry is Russian-Armenian filmmaker Sank Andreasyan's CGI-packed, blisteringly paced action-fantasy that opens during the Cold War, when an organization called Patriot creates a squad of Soviet superheroes. Fast-forward to the present day, when the world finds itself with a major new threat and the superheroes in hiding are tracked down and re-assembled as the Guardians. *Zashchitniki* was panned by Russian critics upon release, but it has developed such a cult following that a sequel is on the way. *The Frida Cinema, thefridacinema.org. Fri., 11 p.m. $7-$10.*

The Met Live in HD: *The Exterminating Angel.* Thomas Adès' surreal fantasy, which was inspired by the classic Luis Buñuel film of the same name, is about a dinner party from which the guests can't escape. Tom Cairns, who wrote the libretto, directs and Adès conducts his own adventurous new opera that makes its American premiere onstage and in this nationwide simulcast. *Various theaters; www.fathomevents.com. Sat., 9:55 a.m. (Encore runs Nov. 29.) $18-$24*

Human Flow. Internationally renowned artist Ai Weiwei gives a powerful visual expression of massive human migration over the course of a year in 23 countries, from Afghanistan to Kenya. According to producers, more than 65 million people around the world have been forced to flee their homes because of war, famine and climate change. *Art Theatre, (562) 436-5435. Sat.–Sun., 11 a.m. $8.50-$11.50.*

Wonder. It's a benefit screening of Stephen Chbosky's new family dramedy which is based on R.J. Palacio's *New York Times* best seller with the same title. It follows August "Auggie" Pullman (Jacob Tremblay), a boy with facial differences, as he enters fifth grade at a mainstream elementary school for the first time. Julia Roberts and Owen Wilson also star. All proceeds from the screening benefit the Moebius Syndrome Foundation and the Children's Craniofacial Association. Presenters caution seating is limited, so reserve tickets now. *Starlight Cinema City, 5635 E. La Palma Ave., Anaheim, (714) 970-6700; starlightcinemes.com. Sat., 6:30 p.m. Call for ticket prices.*

The Rocky Horror Picture Show. The car of sweethearts Brad and Janet (Barry Bostwick and Susan Sarandon) breaks down near the eerie mansion of Dr. Frank-N-Furter (Tim Curry), a transvestite scientist whose home also hosts a rocking biker (Meat Loaf), a creepy butler (Richard O'Brien) and assorted freaks who include a hunk of beefcake named "Rocky." Watch what's on and in front of the screen thanks to shadow casts: K.A.O.S. in Santa Ana and Midnight Insanity in Long Beach. *Art Theatre, (562) 436-5435. Sat., 11:55 p.m. $8.50-$11.50.*

Bolshoi Ballet's *The Taming of the Shrew*. Principal dancers Ekaterina Krysanova and Vladislav Lantratov clash, challenge and eventually give themselves to one another in the Bolshoi production that is simulcast in theaters nationwide. Featuring the choreography of Jean-Christophe Maillot, this take on Shakespeare's rowdy comedy is about a shrew who believes no man can possibly match her as Petruchio shows up to take the challenge. *Various theaters, www.fathomevents.com. See website for show times and ticket prices.*

The Birdcage. This month's staff pick is Mike Nichols' remake of the classic Oscar-nominated French farce *La Cage aux Folles*. The late great Robin Williams plays the popular Miami drag club the Birdcage's gay owner Armand Goldman, whose son (Dan Futterman) reveals he is getting married to the daughter (Calista Flockhart) of a controversial Republican senator (Gene Hackman). Caught up in a sex scandal, the conservative politician and his wife (Dianne Wiest) decide to hide from the press at the home of Goldman, unaware of his flamboyant husband (Nathan Lane, who also nails it as a flamboyant husband on *Modern Family*). *The Frida Cinema, thefridacinema.org Mon.–Tues., 7:30 p.m. $7-$10.*

Cloudy With a Chance of Meatballs. This is a special After School Club screening aimed at preschoolers, but it's a pretty fine 'toon as far as 'toons go for adults, though it needs more James Caan. The story centers on his genius son (voiced by Bill Hader) creating an invention that turns water into food, which is great until the contraption winds up in the upper atmosphere. *Fullerton Main Library, 353 W. Commonwealth Ave., Fullerton, (714) 738-6334. Tues., 4 p.m. Free*

In the Mouth of Madness. I saw John Carpenter playing his movie themes with his band (not in Anaheim earlier this month, but in Oakland last year), and I must confess that any pulled from this 1995 mind-bender I would not have recognized because I have not seen/heard the film/soundtrack. Pity me because some Carpenter die-hards consider it his best flick. An insurance investigator (Sam Neill) and book editor (Julie Carmen) set out to find a missing horror author (Jürgen Prochnow, standing in for Stephen King). They somehow wind up in the fictional location of many of his novels and, at first, sense a major publicity stunt is being pulled by the writer. But then things apparently get freaky. *Frida Cinema, thefridacinema.org Wed., 8 p.m. (Also Nov. 25.) $7-$10.*

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Junk Art

Bradford J. Salamon's paintings turn cultural detritus into destination artwork

BY DAVE BARTON

Los Angeles Artist Bradford J. Salamon paints junk.

An accomplished portraitist, his move to create likenesses of things such as old toys, faded technology and the detritus we toss in the can when it starts to misbehave is the artist's Proustian elegy to time passing. It makes a certain sense that if we capture the image of living people because beauty is fleeting, then his paintings of rubbish, cracked at the edges and faded with time are just as important for the revelry they induce. Just as the French author rocketed into the past over a madeleine dipped in tea, Salamon holds insignificant pieces of popular memory up to the light as a way of holding onto our collective history.

Following his recent 20-year survey in Santa Monica at the California Heritage Museum, a handful of his paintings currently on view at Sue Greenwood Fine Art in Laguna Beach, as well as "California Masters: Bradford J. Salamon" showing now at the Hilbert in Orange, the artist is on something of a streak. The Hilbert has just a few of his pieces in its gallery, but it's a good introduction to former Huntington Beach resident Salamon's work. Well-curated with short, sweet, informative notes by the museum's director, Mary Platt, the paintings take up five small sections of the museum—and leave you wishing for more.

Beginning with the life-size *C3PO* from *Star Wars*, arguably one of the most sentimental pop-culture touchstones, Salamon captures the prissy gold droid's bug-eyed glance, shoulders thrown back, arms open, the stiff figure's spine in a slight curve. Despite the accomplished painting, highlights of the gold suit heightened by tints and shades of yellow and white to suggest the armor bouncing light, this image doesn't seem worthy of Salamon's talents. It's eye-catching and stops us, moving us to look, but we've been inundated with this corporate creation. Returning in the next film in the series this December, there's zero fear he will be lost to history any time soon.

Like a Brechtian theater production that doesn't pretend to be real life, Salamon goes to great pains to remind us that his canvas isn't a photograph. Skilled enough to be photo-realistic, the artist gives us visible brushstrokes and scratched surfaces throughout his work. No perfect painting is allowed here, the artist scraping thin, horizontal lines into the abstracted background, swiping a brushful of gray from the background and smearing it lightly over the edge of what might otherwise be a perfected image.

NICOTINE SKY

©BRADFORD J. SALAMON

Case in point: The corner of a red palm tree-decorated paper boat holding *In-N-Out Fries*. The burned tips and variant yellows and browns give the greasy potato strips texture until Salamon's paintbrush blurs through those details, suggesting a remembrance of fries past now fading into a cholesterol-clogged artery.

Likewise, *1954 Emerson Radio, What? Me Worry?* and *Disneyland Vintage 1960* all evoke their associations with our personal histories. Music, voices, advertising jingles ... all come rushing back when looking at the radio painted from Mark Hilbert's collection of vintage receivers, the model sitting on a shelf next to its painting. Salamon elevates the equipment, lighting it as if it's a holy thing, each glow differentiating the minute ridges of the black dials. The gap-toothed grin of *Mad Magazine*'s idiot anarchist mascot, Alfred E. Neuman, brought me back to the periodical I'd faithfully buy as a kid, the distance I'd walk to the drugstore, the small change I'd drop on the counter, the movie parody on the front, the smell of ink from the print inside and its foldable back cover.

His *Disneyland* canvas brings with it E-tickets, live mermaids on the submarine ride, Chicken of the Sea tuna sandwiches on the pirate ship, and pack mules. Trapped in a nicotine haze reflective of a certain air quality once common in Southern California, there's nary a bit of blue sky in sight. The abstract Matterhorn in the background, recognizable despite its representation as a blot of gray and white on the right side of the canvas, balances the retro sign in the middle, as a tree branch encroaches on the picture from the left.

The scratchy gray-wash backdrop, slapped over a more vibrant underpainting, is clearly designed to make the subjects pop out against its blandness, but the messy, erased chalkboard of a background is also an effective metaphor for the cloudiness of recollection. An amorphous netherworld, it's a place where bright images suddenly appear, briefly glowing and ghistening, while the thick fog swirling around behind them and on either side, threatens to swallow up and disappear the memory.

"CALIFORNIA MASTERS: BRADFORD J. SALAMON" at the Hilbert Museum of California Art at Chapman University, 167 N. Atchison St., Orange, (714) 516-5860, www.hilbertmuseum.com. Open Tues.-Sat., 11 a.m.-5 p.m. Through Feb. 7, 2018. Free.

TrendZilla

» AIMEE MURILLO

Fandomania!

When Eva Sowinski closed her brick-and-mortar shop in 2016, she felt a huge sense of relief. Having been open a little less than a year, Fan Alley was successful and popular among the geeky comic-art crowd, but the stress of having to manage a store, handle payroll and contact artists for inventory on her own gave her an early case of burnout. "Being artistic, I lost a bit of me in the shop," Sowinski explains. "And being inside four walls all day made me feel like I was boxed in and I couldn't do anything."

Not wanting to give up the Fan Alley name or the goal to showcase local talents, Sowinski started planning one- or two-day happenings that turned art shows into interactive gatherings between artists and visitors of all ages. The first pop-up event brought together 35 different artists and was a hit. "[But] then I tried to do it every month, and that burned me out again," Sowinski says. She also planned a *Stranger Things*-themed art show a week after it premiered on Netflix, "and 500 or 600 people came," she recalls. "It was insane."

Pop-culture-based fan art is one of the higher profile genres, but Sowinski and her new organizing partner Marissa Suto typically invite local artists who produce work that has its own audience or fits the show's theme, as long as it's family-friendly. While Suto plans upcoming gallery shows and vendor fairs, Sowinski organizes Fan Alley's annual Ground Zero Animation Expo, an extravaganza taking place in June that celebrates talented illustrators, character designers and animation hopefuls and brings in industry professionals to provide guidance and insight on the biz.

The next curated artist-and-vendor showcase will be holiday-themed on Dec. 9 at the Art Institute in Costa Mesa. As is the norm of Fan Alley events, expect it to be off the-wall and fun, with an ugly sweater contest, live cosplay drawing of Harley Quinn and Poison Ivy cosplayers, Toys for Tots, and geeky artists and vendors.

AMURILLO@OCWEEKLY.COM

For more info on upcoming events, go to www.fanalley.wordpress.com.

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Santa Ana's Wayward Son

Sexual-assault claims against A-list Hollywood actors and #fakenews: It's 1921 all over again

PUBLIC DOMAIN

Fatty Arbuckle was a man of firsts. Roscoe Conkling "Fatty" Arbuckle was the first bona-fide film star to come out of Orange County. He also had the dubious honor of being at the center of the first Hollywood sex scandal—a media flurry that swirled around three trials, eventually ending in an acquittal, but effectively ending his illustrious career as a high-profile actor.

Arbuckle was accused of raping and murdering a 26-year-old rising starlet at a wild bathroom-gin-soaked prohibition-era hotel party in San Francisco in 1921. Two juries deadlocked, and the final trial found Arbuckle "entirely innocent and free from all blame."

However, in the trial of public opinion, the verdict was delivered via the salacious Hearst papers (the TMZ of the day). This went down during the height of tabloid journalism, the 1920s' own #FakeNews phenomenon (funny how history repeats itself, no?).

Regardless, the name Fatty Arbuckle is forever associated with rape, murder and scandal.

But before the fame and fall from the public's grace, Arbuckle was just a kid growing up in Santa Ana. His family moved to the city in 1889, when the Kansas-born Arbuckle was 1 or 2 years old (reports of his age conflict). A 1990 *LA Times* report places the family home at Fifth and Spurgeon streets, which is now a city-owned parking garage.

His nickname wasn't a misnomer or ironic—the youngest of nine children was born weighing between 13 and 16.5 pounds. "Being that the mother and father were of slight build, it was certainly an aberration," explains Tim Rush of the Santa Ana Historical Preservation Society. "The father was so disgusted with him and his size, believing that the child was not his."

The elder Arbuckle's disdain was illustrated by the name he bestowed upon his youngest son: Roscoe Conkling, named after the New York senator and known philanderer, whom he actively despised.

It was (presumably) on the school grounds of Central Grammar School in Santa Ana that fellow ankle-biters gave Arbuckle the famous pejorative he is now permanently affixed with. It is unclear why Arbuckle kept the nickname "Fatty" through to his time in Hollywood (he reportedly hated it), but considering the fact his given name was basically insinuating he was a bastard son, perhaps he went with the less hurtful moniker.

Still, by all accounts he had a supportive mother who encouraged the young Arbuckle to pursue his passion for performing at an early age. When Frank Bacon's traveling vaudeville act rolled through Santa Ana, an 8-year-old Arbuckle performed onstage (likely at French's Opera House, which stood on Fourth Street until 1923) with the troupe. "He was working here at a hotel in Santa Ana," Rush says. "Who knows? The Santa Ana Hotel, perhaps, or the Richelieu, probably—those would have been the two prominent hotels of the day."

Rush explains that Arbuckle had a habit of singing while he was working. A guest of the hotel happened to be a professional singer and overheard the young Arbuckle and invited him to perform at a talent show. "The way they moved the acts off the stage was with a shepherd's crook, and of course the crook came out certainly early if the act was bombing," Rush says. "So he saw the crook coming out of the wings of the theater stage, and it frightened him, so he somersaulted off the stage into the orchestra pit, and when he did that, the crowd went wild.

"That was his ticket to stardom," Rush adds.

Arbuckle didn't stay in Santa Ana much after that; he had little reason to. His mother died when he was 12, and his father essentially abandoned him. Arbuckle was no older than 14 when he somersaulted his way out of Orange County and eventually into greater fame in Hollywood. The more things change, right?

YESTERNOW

» TAYLOR HAMBY

YESTERNOW@OCWEEKLY.COM

Icons Goofing Off

'The Big Picture' offers an insider's view of film stars

COURTESY OF LAGUNA DESIGN CENTER

Film buffs of the CinemaScope era should see the behind-the-scenes images by John R. Hamilton on display at the Laguna Design Center in "The Big Picture." Leading men at the peak of their everlasting appeal are immediately recognizable: Steve McQueen flipping the bird, a shirtless Clint Eastwood having breakfast in bed. Paul Newman fills a doorway as no one else ever will in *Paul Newman, Feet Up, Reading, Smoking a Cigar*.

"John Hamilton's photographs were intimate and sexy, and he captured our heroes in American cinema like no one else," says high-fashion photographer Bruce Weber, who rescued Hamilton's personal archive from oblivion, publishing a weighty collection called *John Hamilton, Thank Your Lucky Stars* in 2003.

Two photos of these wide-screen icons stumped me: a woman wearing stretch pants tucked into go-go boots sitting sideways in the driver's seat of a car and a man riding a bicycle with his legs crossed on the handlebars grinning at the photographer. Newman was the bicyclist goofing off on the backlot. In *Ann-Margret In Car* (1966, shooting *Stagecoach* in Colorado), there's no evidence of the breathy hottie "Ann-Margret has a collection of wheels in her garage: Rolls Royce, Jaguar XKE, a gold mini car and six-wheel amphibian," wrote Hamilton about the shot. However, men on or in cars make up half the show.

Hamilton began as a photojournalist, but he came into his own as an on-set photographer beginning with *The Searchers* (1956) *John Wayne (On Set)*, taken in Monument Valley during that shoot, make it obvious why Hamilton was called "Remington with a camera." Proceeds from prints depicting Wayne sold benefit the John Wayne Cancer Foundation. "[Hamilton] gave us an insider's view of incredibly private people," says Weber, "capturing a special world that is somewhere between a movie set and home."

On-set camaraderie between crew and talent made that location/home mashup ideal for shenanigans. In *Kirk Douglas "Trailer" Yard*, Hamilton snaps Douglas posing with pride in a G-stringy pair of tighty-whities on location for *There Was a Crooked Man* (1970). "The actors were housed in trailers during the location," noted Hamilton, "and the prop men on the film became so fond of Kirk that they began redecorating and adding to his. First, they put up an awning and picket fence, then an umbrella'd patio set, a working fountain pool, then a mailbox, and finally the inevitable signs warning peddlers and visitors alike." The bottom-most warning on the sign? "Deliveries in rear."

My favorite is *Frank and Sammy* (1961), which shows a smiling Sammy Davis Jr. hiding with a camera, ready to scare the crap out of Sinatra in his sergeant's outfit, looking as serious as if he were in the middle of shooting a scene. The many portraits of their buddy Dean Martin seem to prove his lush act was just that.

The exhibit's title is a throwback to the advent of the wide screen, the epic nature of Westerns and the full personas of these larger-than-life stars. The curation is simple, with a section for John Wayne and a corner for "boys with their toys"—where a 1956 Porsche 550A Spyder is parked, on loan from a board member. But the archival pigment prints are framed beautifully and available as vintage silver prints as well, which, if you are going to splurge, is the way to go.

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"THE BIG PICTURE" AT LAGUNA DESIGN CENTER, 23811 ALISO CREEK RD., STE. 105, LAGUNA NIGUEL, (949) 643-2929; LAGUNADESIGNCENTER.COM. OPEN MON.-FRI.,

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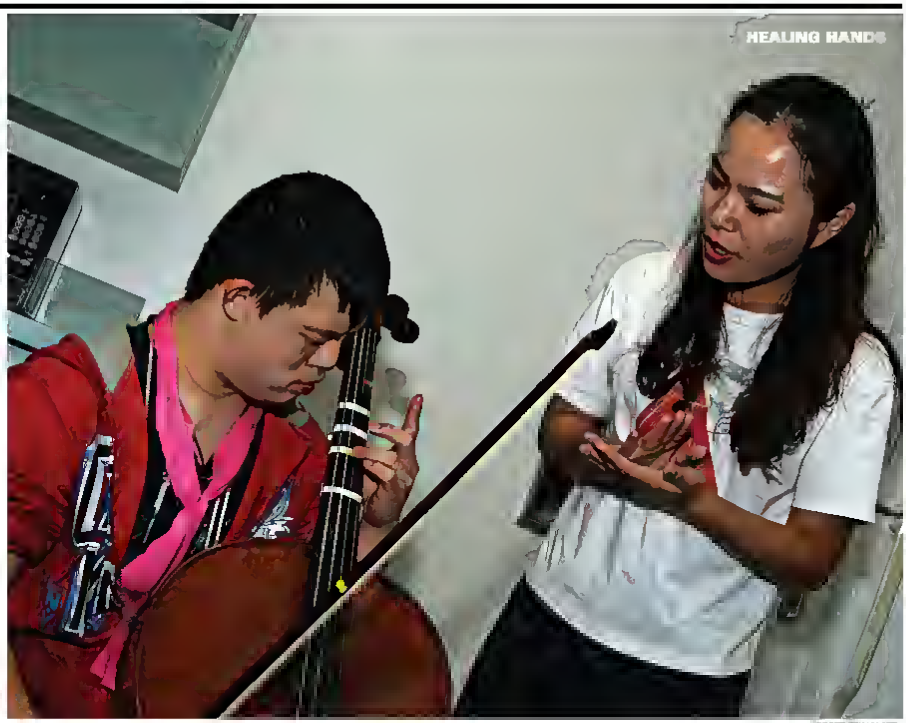
Building Bridges Through Creativity

Local organization transforms disabled children's lives through music and art

BY SCOTT FEINBLATT



SCOTT FEINBLATT

For decades, a historic two-story home in Anaheim's Maxwell Park hosted the Ability First program, which provided services for people with developmental disabilities. But when Ability First left Orange County in December 2015, the city was left without a principal program for the developmentally disabled community. The Maxwell Park location had been less than ideal for this purpose, as it had become too small to meet the needs of the population, and it was not compliant with the Americans With Disabilities Act.

Fortunately, Anaheim's Community Services Department was already developing the new Anaheim Accessibility Center in Citrus Park. Formerly a train station and later a child-care center, this new hub set the stage for various nonprofit groups to address the needs of the developmentally disabled community. All it needed was a cornerstone program to light the beacon. Enter Creative Identity.

Though the Anaheim Family YMCA uses the center for some of its special-needs programming and the Dayle McIntosh Center is currently in negotiations to also use the space, Creative Identity provides the developmentally disabled community with access to education in the fine arts and prevocational skill building on weekdays. After relocating from St. Paul's Presbyterian Church in Anaheim in June, program director Dr. Cynthia Smith has praised the city for its support of Creative Identity's programs. "Their whole campaign about being the city of kindness," she says, "it's true."

Prior to starting Creative Identity nearly 22 years ago, founder/executive director/musical director George Gilham was a guitar player in New Orleans. After he graduated from Xavier University, he moved to California, where he continued to play for 10 years. Inspired by a relative with an intellectual disability, he began to wonder how he could use music to contribute more substantially to society, so he began studying music therapy at Cal State Long Beach. Working in various schools and interning at Fairview Developmental Center, he became immersed in the population.

Later, when working with Doris Walker at Hope University (now Hope Center for the Arts), Gilham met Joaquim Dixon. At the time, Dixon would sing along to records, Gilham would play the tunes Dixon enjoyed listening and singing along to. Gilham gave Dixon the choice to either continue singing to himself or to go out and perform with others, which began their early tours of nursing homes and other small venues.

When Gilham decided to start Creative Identity, Dixon came along as the first client. "Then the group grew to five for a while, and then we had [other autistic students] as well as those with Down syndrome or blindness that were participating in the singing," Gilham recalls.

From the earliest days, the methodology was clear that music and art could facilitate the development of other faculties and fill in gaps between the general public and the developmentally disabled community. "Over the 21 years [we've been working with Dixon]," Smith says, "he's been able to develop his social skills and his independent skills, his money management skills with help from Life Skills Support. And by going out and performing and interacting with people, he's actually living in a supervised, independent apartment [having graduated from living in a group home]."

The Long Beach-born Smith earned a music-therapy degree from Chapman University and a Ph.D. in mythological studies with an emphasis in depth psychology from Pacifica Graduate Institute. As a student at Chapman, the music-therapy director introduced Smith to the clients of Creative Identity as an independent contractor, and after she became a board-certified music therapist, she began working with the organization regularly. Now, Smith serves not only as the program director, but also as the clinical training director, dealing with the organization's music-therapy, human-service and psychology interns.

According to Smith, Creative Identity does a lot of fundraising to supplement its funding so that the organization can hire the high-quality instructors required. In addition to advances in independence, social skills and prevocational skills, clients are given opportunities to earn a commission on their arts and crafts at a variety of events, including the upcoming "We Are Light" boutique at Knott Avenue Christian Church.

"We want to improve the perception of society toward this population, as typically they're not wanting to be seen by the public, and typically, they're seen as people who take resources instead of give," Smith says. "Our mission is to let them know that they are creative and contributing members of society, that they're worthwhile people just because they are."

In addition to the boutique, the evening will include a concert featuring songs, instrumental performances and dancing. Among the participants is Nathan Alexander Bush, who will be playing the fretted dulcimer—Smith's own instrument of virtuosity—having graduated from the ukulele. Asked which instrument he prefers, Bush responded, "I prefer the dulcimer because a dulcimer is a really big challenge for me to play, and I'm up for that challenge."

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"WE ARE LIGHT"

at Knott Avenue Christian Church, 315 S. Knott Ave., Anaheim, www.creativeidentity-oc.org. Dec. 2, boutique, 5:30 p.m., concert, 6 p.m.

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In Trends We (Never) Trust

OC hard rockers hipNostic stay true to their sound

BY NATE JACKSON

GLEN WILLIS

It's been years since bands with hot licks and leather pants ruled the airwaves. Even after the death of hair metal, grunge and alt-rock seemed like an everlasting archetype of youthful rebellion until kids put down the guitars and picked up laptops. Since then, hard rock has fallen on hard times, at least in the realm of mainstream music.

But even in our current EDM- and hip-hop-heavy world, devout rock bands are not giving up the good fight. For the members of hipNostic, their faith is finally paying off. If you've been to a big rock concert at the House of Blues or the Coach House recently, chances are you've seen the Fountain Valley trio warming up the crowd with chord-crunching tunes reminiscent of late 1990s acts such as Puddle of Mudd, Godsmack or Shinedown. Over the past couple years, they've even managed to open for these bands, as the nostalgia for KROQ's forgotten kings heated up.

"We play for bigger crowds, people whom we normally wouldn't be playing for, and those support shows have really helped us to move up the ladder," says singer/guitarist Blake Hastings, who started the band with bassist Rob Swanson in the early aughts.

Rounded out by drummer Marty Wilcox, hipNostic have become OC's No. 1 local support act for rock bands who've survived thanks to their diehard fan bases. They've even managed to build their own in the process—not bad for a bunch of middle-aged rockers. "The band was basically a chance for us to get back to our early roots in hard rock from the Sabbath stuff, grunge-era bands like Soundgarden and Alice In Chains," Hastings says. "And we fit in with more modern hard-rock bands, too."

What most of the audiences they play for don't know is that the history of hipNostic's founders predates most of the bands they're opening for. Hastings and Swanson were flirting with rock stardom as the guitarist and bassist for hair-metal headbangers Lxxx Array, an OC knockoff of Sunset Strip bands such as Ratt and Poison. They were young, talented, good-looking and blond—very, very blond. The OC four piece rose to popularity around 1992, releasing their debut album, *Reality Playground*. "We were getting a lot of recognition and having meetings with Capitol Records. But it was just around the time that Nirvana hit, and it was the end of all that," Hastings says. "We were just a little late in our timing."

Hastings spent subsequent years regrouping and finding new projects to play in while trying to stave off the bitterness of almost landing a record deal. By the early 2000s, he vowed to only play the type of music that meant something to him. "At that point, with the frustration and everything I'd been through, I decided to create something that I loved to play whether people liked it or not," Hastings says.

That meant incorporating alt-rock and grunge, the sound that had killed his career a decade earlier. In 2004, Hastings' new band, hipNostic, released their debut album, *Dissolve Me*, then spent years gutting it out in dive bars and mid-level clubs across SoCal. With their newfound momentum supporting national acts, the group are making time to finish their sophomore album, set for release in 2018.

For Hastings, the success that came to hipNostic for doing their own thing, regardless of trends, continues to make him a believer in not only the power of rock, but also himself. "We're not gonna try to dress or wear our hair a certain way," Hastings says. "And the past two years, we're pleased that the doors have been swinging open for us."

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COUCH JAM

COURTESY OF THE DARDEN SISTERS BAND

Folk Family Affair

The Darden Sisters Band want to take their alternative-Americana style beyond OC

BY JOEL BEERS

Their names are as eclectic as the extensive list of musical styles and performers they cover. Selah, Clarah, Havilah and Tabithah. The foursome from Fullerton form the Darden Sisters Band, and it might be a good idea to check them out now, because if they have anything to say about it—and if there is any justice on this spinning rock—they'll be playing well outside of Orange County for years to come.

"They talk about it all the time, that in 20 years, they'll be performing and having a serious recording career," says their manager, Annice Parker, a veteran Hollywood producer and former employee of Gallin Morey and Associates, a management company that represented such well-known clients as Michael Jackson, Elton John and Dolly Parton. "They are singers, musicians and very prolific songwriters who are doing something special that is something you don't hear every day on the radio."

The Dardens range in age from 16 to 21 and have performed as a unit for about eight years. The sisters trade off singing duties and play multiple instruments, ranging from guitar and upright bass to violin, ukulele, harmonica, even the accordion and banjo. Whether they're creating a harn-storming Americana string-band anthem or a slow-burning emotional ballad, the band's harmonic splendor and polished licks are an instant crowd favorite. They've proven they can translate pop hits from a numerous decades, from the Creedence Clearwater Revival classic "Have You Ever Seen the Rain" to Jason Mraz's breezy mid-aughts smash "I'm Yours."

In the past couple of years, they have been frequently sighted in and around Fullerton, playing biweekly at the Back Alley Bar and Grill and monthly at Bourbon Street and Joe's, as well as at Campus JAX in Newport Beach and the Packing House in Anaheim. But those are free gigs, where the quartet display their multi-instrumental prowess, lush harmonies and mostly re-arranged covers of songs ranging from 1940s standards to contemporary pop hits.

Their first headlining gig took place recently to a sold out crowd at the Muckenthaler Cultural Center in Fullerton. And rather than a bar gig, where they often take requests from the audience, this was a structured show, with several musicians sitting in with them, including their grandfather, Joe Tatar, an Orange County institution who has performed a piano-based show of songs spanning from the 1920s to 1970s for years. (To continue the family connection, Tatar's sons, the sisters' uncles Eddie and Joey Tatar, have been part of OC punk stalwart D.I. since the early 2000s.)

"These girls grew up in a house with a basement, and their uncles were constantly down there having jam sessions with all the local talent," Parker says. "They are convinced that everyone who's passed through here, from Gwen Stefani down, were jamming in that basement at some time."

The Darden Sisters play exclusively covers, but their end goal is to be recognized as Darden, a band that writes their own songs in what they call an "alternative-Americana style," Parker says. They are currently wrapping up the mixing stage of their first EP, and Parker believes it's only a matter of time before major players are knocking at the sisters' collective door.

"The thing about them is they are authentically themselves—no one else has a sound like it," Parker says. "When I first met them [three years ago], I took them to Nashville, and people absolutely loved them. They're kind of a throwback, but also new. There isn't one person, not one songwriter, or producer or record label person who does not fall in love. ... They are playing real music, no gimmicks."

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Despite living in Huntington Beach for several years, Craig Broomba and Nick Stout don't feel like locals. Even though their band Filmspeed was formed on the West Coast, Broomba and Stout still kind of feel like they did as high school kids working together at a Michigan grocery store.

The teens became band mates and felt the Detroit music scene wasn't a good fit, so they decided to move to Southern California. But even after 13 years together—the latter chunk living and performing all over OC—SoCal's densely populated music scene (and streets) still feel a bit overwhelming sometimes. "We can claim residency because it's been long enough, but it's still weird," Broomba says. "Both Nick and I will visit home once or twice a year, and it still weirds me out. I have family coming out, and I just warned them that they're going to absolutely hate driving anywhere for any reason."

"I think we have an advantage because even though we've made a home here and made so many great friends, it still doesn't feel comfortable," Stout adds. "It never makes you feel lazy because there are way too many people out here, and we have not reached even a small percentage of them. It always feels like if we were here for another 20 years, we still wouldn't be able to dominate Orange County."

Filmspeed celebrated the release of their new record *Hexadecimal*, on Oct. 13—but that wasn't exactly the most comfortable process either. After getting about halfway through the recording process more than a year ago, the energetic rock band lost their drummer and had to start somewhat from scratch. Rather than creating a separate EP for the older tracks and rebooting entirely with new member Oliver Dobrian, they opted to fuse the two together for an 11-track offering.

Although they're happy to have the album finished, recordings just don't do Filmspeed's energy justice. If you want the full experience of the trio's power, you'll have to stop by their show at the Slidebar in Fullerton this Saturday.

"Someone once called our live performances 'controlled chaos,'" Broomba says. "You're going to get a lot of energy and a lot of passion, and we're not really satisfied unless the audience is singing along with us—even if we're on complete strangers' turf. We'll make sure that we play at least 45 seconds of a cover song slipped in there somewhere so we can get people's ears perked up if they're in the back of the bar. Then they'll look over and see what we've got going on, even if they're still waiting to be served."

Along with the record and concert, Filmspeed also released a brand-new music video for their lead single, "I Feel Alright." But while so many artists are focused on making the most elaborate high-concept videos they can afford, the self-described garage band was pretty happy to just get some friends together and make a visual that let their music do the talking.

"The age of live music is not dead," Stout says. "I know YouTube dominates everything and people would much rather watch concerts on their small screen, but just to be out at a live music event is the reason we're still doing it. There's nothing that beats the experience of live music."

"With all of the shitty stuff going on in the world, it's a moment to escape social media and all of the political bullshit and natural disasters," Broomba adds. "Get away from your phone and see the arts."

LocalsOnly
» JOSH CHESLER

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THIS WEEK

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COMMON KINGS 7 p.m., $25-$30. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim. (714) 778-2583. houseofblues.com/anaheim.

FRIDAY NIGHT LIVE MUSIC AT THE DEN 8 p.m., free. The Gypsy Den, 125 N. Broadway Ave., Santa Ana. (714) 835-8440. gypsyden.com.

GARY NUMAN WITH ME NOT YOU 8 p.m., $35. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. observatoryoc.com

JIA JIA 7 p.m., $20. The Parish at House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim. houseofblues.com/anaheim

KEVIN WOOD 8 p.m. free. The Library, 3418 E. Broadway, Long Beach. (562) 433-2393. thelibraryacef-facebook.com

LIVE JAZZ AND R&B 7 p.m., free. The Orchard Room at Mozambique, 1740 S. Coast Hwy., Laguna Beach. (949) 715-7777. mozambiquenc.com

PRETZEL LOGIC 7:30 p.m., $15-$30. Spaghettini Rotisserie & Grill, 3005 Old Ranch Pkwy., Seal Beach. (562) 596-2199. spaghettini.com.

PROOF BAR RESIDENT DJS 9 p.m., free. Proof Bar, 215 N. Broadway, Santa Ana. (714) 953-7660. proofbar.com.

RITUAL EDM DJs, 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa. (714) 546-8580. kitschbar.com

RON KOBAYASHI 10 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach. (949) 721-1222; baysiderestaurant.com

SEGA GENECIDE 10 p.m., free. La Cave, 1695 Irvine Ave., Costa Mesa. (949) 646-7944. lacaverestaurant.com

SMASH FRIDAYS 9 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton. (714) 468-1879; facebook.com/ContinentalRoom

TERA MELOS WITH SPEEDY ORTIZ 8 p.m., $15. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. constellationroom.com

UGLY GOO 11 p.m., $20-$60. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; observatoryoc.com

SATURDAY

BLUES TRAVELER 7 p.m., $27. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim. (714) 778-2583. houseofblues.com/anaheim.

BUMP 'N GRIND 9 p.m., $5. Que Sera, 1923 E. Seventh St., Long Beach. (562) 599-6170; queserelb.wix.com

EPIC SATURDAYS 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton. (714) 468-1879; facebook.com/ContinentalRoom.

GRYFFIN 11 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. observatoryoc.com.

HIP-HOP HOORAY 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa. (714) 546-8580; kitschbar.com.

KJAZZ CHAMPAGNE BRUNCH CRUISE noon, $68.95. Hornblower Cruises and Events, 2431 W. Coast Hwy., Ste. 101, Newport Beach. (866) 467-5256.

LIVE JAZZ AND R&B 7 p.m., free. The Orchard Room at Mozambique, 1740 S. Coast Hwy., Laguna Beach. (949) 715-7777. mozambiquenc.com.

MANUEL TURIZO 11 p.m., $25. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. constellationroom.com

ORANGE COUNTY GUITAR CIRCLE FEATURED ARTIST RECITAL 8 p.m., $15. Bertea Hall, Chapman University, 1 University Dr., Orange

PROPAGANDHI WITH RVIVR, BAD COP/BAD COP 7 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. observatoryoc.com.

SHOUT OUT LOUDS 9 p.m., $25. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; constellationroom.com.

SUNDAY

ANGELINA'S SOUND PRESENTS BRUNCH & BEATS 11 a.m. Angelina's Pizzeria, 8573 Irvine Center Dr., Irvine. (949) 536-5200.

APOLLO BEBOP BOTTOMLESS BRUNCH 8 a.m., free. The Gypsy Den, 125 N. Broadway Ave., Santa Ana. (714) 835-8440. gypsyden.com.

BANDA SUNDAYS 4 p.m., free before 10:30 p.m. Sevilla Night Club, 140 Pine Ave., Long Beach. (562) 243-3015. sevillenightclub.com

BERE & BASSY TOUR 2017 7:30 p.m., $15. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. observatoryoc.com

FULLY FULLWOOD REGGAE SUNDAYS 3 p.m., $5. Den the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach. (562) 592-1321. dontbebeachcomber.com

KJAZZ CHAMPAGNE BRUNCH CRUISE noon, $68.95. Hornblower Cruises and Events, 2431 W. Coast Hwy., Ste. 101, Newport Beach. (866) 467-5256.

MADEINTYO 6 p.m., $20-$65. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. observatoryoc.com.

MICHL 9 p.m., $15. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. constellationroom.com

94.7 THE WAVE BRUNCH 11 a.m., $25. Spaghettini Rotisserie & Grill, 3005 Old Ranch Pkwy., Seal Beach. (562) 596-2199. spaghettini.com

SUNDAY BLUES 4 p.m., free. Malarkey's Grill & Irish Pub, 169 N. Marina Dr., Long Beach. (562) 598-9431.

MONDAY

COUNTRY DANCIN' WITH DJ PATRICK 6:30 p.m., free. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano. (949) 493-3166. swallowsinn.com.

DJ TOROSBROS 10 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa. (714) 546-8580. kitschbar.com

DOUG LACY ON THE PIANO 6 p.m., free. Ralph Brennen's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim. (714) 776-5200; rhjazzkitchen.com.

J. VIEWS 9 p.m., $15. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. constellationroom.com.

TUESDAY

ALEX'S BAR KARAOKE 8 p.m., free. Alex's Bar, 2913 E. Anaheim St., Long Beach. (562) 434-8232; alexsbar.com.

LIL XAN 8 p.m., $15-$50. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; constellationroom.com.

WEDNESDAY

ENCORE PRESENTED BY MANIFEST RECORDINGS 8 p.m., $5. Que Sera, 1923 E. Seventh St., Long Beach. (562) 599-6170. queserelb.wix.com.

EXPANDING OC HIP-HOP 8 p.m., free. Doll Hut, 107 S. Adams St., Anaheim. (714) 533-1286.

FORTUNATE YOUTH WITH LONG BEACH OUR ALLSTARS & ARISE ROOTS 8 p.m., $18. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. observatoryoc.com.

KISHI BASHI 7 p.m., $18. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; constellationroom.com.

LIVE BAND KARAOKE 7 p.m., free. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim. (714) 778-2583. houseofblues.com/anaheim

MODERN DISCO AMBASSADORS 10 p.m., $5. La Cave, 1695 Irvine Ave., Costa Mesa. (949) 646-7944. lacaverestaurant.com.

SOULECTION—THE SOUND OF TOMORROW 11 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. observatoryoc.com.

THURSDAY, NOV. 23

BACK CATALOG 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa. (714) 546-8580. kitschbar.com.

DOUG LACY ON THE PIANO 6 p.m., free. Ralph Brennen's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim. (714) 776-5200; rhjazzkitchen.com.

LIVE JAZZ AND R&B 7 p.m., free. The Orchard Room at Mozambique, 1740 S. Coast Hwy., Laguna Beach. (949) 715-7777. mozambiquenc.com.

REGGAE THURSDAYS 9 p.m., $5. Que Sera, 1923 E. Seventh St., Long Beach. (562) 599-6170; queserelb.wix.com.

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Tickets are $15 per person or $25 per couple when prepaid by 11/15/17. If space is available, tickets will be $25 per person at the door.

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Orpheum Theater

I was honored to appear with Esther Perel at the Orpheum Theater in Vancouver, B.C., a few weeks ago to discuss her new book, *The State of Affairs: Rethinking Infidelity*. Questions were submitted on cards before the show—some for me, some for Esther, some for both of us—and we got to as many as we could during the event. Here are some of the questions (mostly for me) that we didn't get to:

I've never slept with anyone. My current boyfriend has had sex with many, many partners. He knows I'm a virgin, but I'm worried. Any tips on how I can avoid performing like the amateur gay man that I am?

Give yourself permission to be bad at it—awful, inept, and halting and awkward. And remind yourself going in (and out and in and out) that whatever happens, the *ain't the last time you'll ever have sex*. Some people are good at sex right out of the gate, but most people need a little practice before they catch a groove. But nothing guarantees a bad first experience (or bad millionth experience) quite as effectively as faking it. Faking is always a bad idea—faking orgasms, faking interest, faking confidence—and don't fake. Just be.

How would you help a woman who has never experienced an orgasm?

I would gift her a mild pot edible and a powerful vibrator.

I'm a woman in my mid-30s. Sometimes I want to bang it out in 30 seconds, but my husband wants 45 minutes. What do we do?

Your husband has a nice solo stroke session for 44 and a half minutes, and then you climb on top or slide underneath for the last 30 seconds.

Have you ever thought about moving to Vancouver?

Frequently between Jan. 20, 2001, and Jan. 19, 2009, and constantly since Jan. 20, 2017.

I'm a 34-year-old woman. My 40-year-old boyfriend used to date his sister-in-law. One time, he said he thought it would be funny if I asked her who was better in bed: him or his brother. Is this weird, or is it just a man thing?

It could be both—a weird man thing—but seeing as your boyfriend asked only once, he's clearly not obsessed. The question presumably made you uncomfortable (which is why you're asking me about it), and here's how you shut it down if he ever asks again: "I could ask her who's better in bed, or I could go fuck your brother myself and report back."

What do I do if my wife doesn't want an open relationship and I do? We haven't had sex in 11 years, but we are still in love and have two young children.

I don't understand monogamous but sexless marriages. Because if your relationship is monogamously sexless, wouldn't that mean you don't have sex only with each other? Setting that aside aside...

Your wife probably and perhaps reasonably fears that opening up your marriage could result in you leaving her for some woman you're fucking. But if you're unwilling to go without sex for the rest of your life, you're going to wind up leaving your wife in order to meet some woman you can fuck. So the thing she fears *might* happen if you open the relationship up is *definitely* going to happen if you don't.

I'm a 34-year-old gay man. I've never had a long-term relationship. Are long-term relationships soooo necessary nowadays?

Long-term relationships are nice—I'm happy with mine—but not strictly *necessary*. They're not oxygen, iodine or cocaine binoids. The pressure to pair off can make LTRs feel not only necessary but also compulsory, and the negative cultural messaging around being single and/or enjoying a series of successful short-term relationships (single people are losers, serial daters "just can't commit" or are losers) certainly doesn't help.

SavageLove

» DAN SAVAGE

Do you believe the hype about Vancouver being a hard place to date? Any advice for a single lady searching for a long-term hetero partnership?

Everywhere I go—New York, Chicago, Toronto, Dallas, Los Angeles—I hear the same thing: [Name of city] is a uniquely hard place to date. I also meet happily partnered people everywhere I go, which leaves me disinclined to believe the hype about Vancouver or anywhere else. "This city is a hard place to date!" is often said in frustration by people who haven't found their 5-4 yet (the motherfucker they can round up to "The One") or by people who are doing something wrong—they're sabotaging their relationships somehow (unresolved personal issues, too many deal breakers, irrational expectations)—and instead of working on their own shit, they're blaming the city where they happen to live.

How does someone in a straight-presenting, long-term relationship come out as being bisexual/pansexual?

Someone opens a mouth—preferably their own—and says the words "I'm bisexual/pansexual."

My partner and I are in a super-fantastic LTR. Totally committed. But we do talk about reopening our relationship (it was open in the early years). My fear is losing control of myself and falling for someone else. How can I explore opening the relationship without detonating it?

If you define "falling for someone else" as a bomb that has to destroy your super-fantastic LTR, and you inevitably catch feelings for someone you're fucking well, then you'll have to either refrain from fucking other people or convince yourself that you can love more than one romantic partner at a time.

Is there a way to compromise if one partner wants kids and the other does not?

There's no such thing as half a kid—at least a live one—so there's no sense for compromise here. Someone has to give or someone has to go.

I'm in a relationship that involves BDSM and Japanese-style bondage. I often have marks left on my body: bruising, scratches, rope marks, etc. I'm afraid my children and friends will notice. Any suggestions for how to explain this to people? I don't want to wear long-sleeved shirts for the rest of my life.

Wear long-sleeved shirts and lie to your kids—you're taking a martial-arts class while they're at school, you fell into a blackberry bramble—but tell your friends the truth. Just tell them you're in an abusive relationship.

What's the best-case scenario in the wake of an affair?

"People often see an affair as a trauma from which there is no return. And indeed, some affairs deliver a fatal blow to a relationship," Esther Perel writes in *The State of Affairs*. "But others may inspire change that was sorely needed. Betrayal cuts to the bone, but the wound can be healed. Affairs can even become generative for a couple."

So best-case scenario? Needed change and a regenerated connection. And since some relationships need to end, an affair that leads to a breakup—the affair that delivers the fatal blow—can also be regarded as a best-case outcome. Back to Esther:

"Because I believe that some good may come out of the crisis of infidelity—I have often been asked, 'So would you recommend having an affair to a struggling couple?' My response? A lot of people have positive, life-affirming experiences that come along with terminal illness. But I would no more recommend having an affair than I would recommend getting cancer."

The State of Affairs is required reading for all couples, not just couples struggling with the fallout from an affair. A relationship that should survive an affair is likelier to survive—and regenerate—if you've given the subject some thought before it's a crisis. Order a copy today.

On the Lovecast (savagelovecast.com), trans talk with Buck Angel. Contact Dan via email at mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org.

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TOKE OF THE WEEK

» MARY CARREON

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In October I went to a music festival in Joshua Tree and came back with a terrible case of desert dust-lung, which morphed into a hybrid of laryngitis and a cold. I couldn't talk for a solid two weeks, and it was nearly impossible to sleep thanks to aggressive coughing attacks, which also made my stomach muscles sore. I couldn't smoke a heavy indica to sleep because my throat and lungs were shot, and I'd rather die than ingest over-the-counter drugs; Nyquil makes me feel like demons are trying to attack my soul, and prescription cough meds with codeine give me similar nightmares. I was at a loss.

I looked online to see what kind of anti-chemical hippie concoction I could create to relieve the symptoms, and in my research, I learned that eating a spoonful of raw, organic honey is often a more effective cough suppressant than dextromethorphan, the active ingredient in most over-the-counter cough syrups. My honey consumption for the following week made Winnie the Pooh look like an amateur.

Desperate for relief, I turned to King Harvest's Unwind indica tincture. In the midst of a coughing attack, I placed seven drops of the tincture under my tongue to get it into the blood faster and ate two tablespoons of honey right out of the jar. The result was far superior to codeine or Nyquil. I didn't wake up coughing in the middle of the night, nor did I wake up in a panic from dreams about demons hanging out in my house. My cold melted away in a matter of days, leaving me feeling like a modern-day medicine woman.

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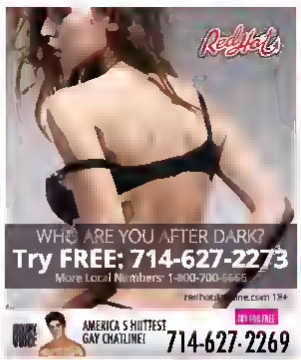
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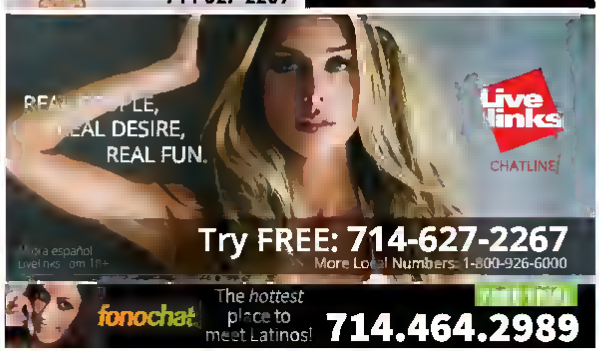
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Employment

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Computer Programmer 2 yrs wk exp req'd. Send resumes to: Nodus Technologies Inc., 2099 S. State College Blvd. #250, Anaheim, CA 92806. Attn: S. Tsao

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Solar PV Designer Design & manage Solar Photovoltaic systems. Req'd: BE/EE in Electrical Engr or Nanomaterials Engr. Mail resume: Wegen Solar Inc. 5911 Bolsa Chica Ave. #D Fullerton, CA 92831

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Employment

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Systems Engineer Design and develop software applications for municipalities solve complex application problems, and system administration issues. Perform systems management and integration functions. BA+5yrs Exp. Job & Resume Maintstor 28 Hammond, #D Irvine, CA 92618

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Cost Analyst: Prepare cost est. for comm. network const. projects. Req'd: BE/ME in Const. Mgmt, Civil & Env. Engr. or related. Mail resume: KNA Media Inc. 2513 W Woodland Dr Anaheim, CA 92801

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Acupuncturist. Apply by mail only to: Rio Medical Center Inc., 520 N. Brookhurst St., #117 Anaheim, CA 92801 attn: President.

Prepare cost est. for comm. network const. projects. Req'd: BE/ME in Const. Mgmt, Civil & Env. Engr. or related. Mail resume: KNA Media Inc. 2513 W Woodland Dr Anaheim, CA 92801

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En la Suprema Corte de el Condado de Orange estado de California numero de demanda 17-00809273. Kim, Christine Minawk, Demandante en contra de Rang, Sang Hoon, Demandado por orden de servicio de publicacion del 19 de Diciembre 2016 esta aqui notificado que el 26 de Septembre 2016, Christine Minawk puso una demanda de divorcio. Esta usted requerido a presentarse con la Suprema Corte y contactar al abogado de la demandante Gary J. Kim con direccion en 15731 Wilshire Boulevard, Suite 502 Los Angeles, CA 90010 y responder en 60 dias desde que se publica la orden.

IN THE SUPERIOR COURT OF ORANGE COUNTY, STATE OF CALIFORNIA FILE NO. 16D00809273. Kim, Christine Minawk, Plaintiff, v. Rang, Sang Hoon, Defendant. By order for service by publication date Dec 19, 2016 you are hereby notified that on Sep 26, 2016 Christine Minawk, filed lawsuit against you for Divorce (Nullity). You are required to file with the clerk of the Superior Court, and serve upon the plaintiff's attorney GARY J. KIM whose address is 15731 Wilshire Boulevard Suite 502 Los Angeles CA 90010 an answer within sixty (60) days of the date of the order for publication.

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High and Dry

Navigating the Honda Center's press-box prohibition is a competitive sport

BY MARY CARREON

WEDNESDAY AJA

My dad is one of those guys who inherently knows sports. He grew up playing football, basketball and baseball, but he now gets his competitive kicks from *watching* games—**USC** vs **UCLA**, **Lakers** vs **Celtics**, **Chargers** vs **Raiders**, **Angels** vs **Dodgers**, etc. I don't know if I've met anyone who lives for a rivalry the way my dad does. So when the **Anaheim Ducks** played the **Los Angeles Kings** at the **Honda Center** on Nov. 7, I knew exactly who my date was going to be.

The entrances to the center were swarmed with fans, people trying to find one another and scalpers. A man wearing a gray baseball hat stood with his hand up against his face as if he were on the phone. Right as we passed him, he lunged towards my pops and said, "Whoaaaa, that was like a hallucinogenic, **Ronald**." Turns out the guy wasn't on the phone, he was just on drugs.

My dad's a litigator with degrees from both UCLA and **Harvard**, he wears a suit, tie and shiny black loafers to work every day. He's the quintessential image of professionalism, but he also kind of looks like he could be in the mafia. So for him to get semi-harassed by someone in a hallucinatory haze was priceless.

After being sent all around the building in search of press check-in, we were finally inside. As the teams were taking the ice, we hopped on the elevator and went to the **Club Level Lounge** to get beer. But we were stopped by a security guard before we got to our seats, he told us that alcohol wasn't allowed in the press box. How is alcohol prohibited from a space that's dedicated to writers? I was shocked. But I complied. On the way back down to the third floor, I asked the woman working the elevator why people weren't allowed to drink in the press box. "Maybe because you're supposed to be working," she replied, "and if you're drinking you're not working."

Obviously, the Honda Center people haven't met a real writer before. *[Sips beer.]*

Jared Boll scored the first goal of the game for the Ducks as I was layering on my beer coat. Ducks fans jumped up and down, hugged, and began to quack as they high-fived one another—even total strangers.

Back in the press box, it was a total sausage fest. I was one of only four women—and there were 64 men, including my dad. And they all looked like him too: Suits, ties, fancy black shoes and styled hair. My dad knows the nuances of hockey, so between the two of us, he seemed like the reporter, and I resembled his crazy, semi-buzzed, incessant-note-taking daughter.

Prohibiting alcohol as though it were 1925 gave the room a "vintage" vibe at best, but it wasn't the best place to watch the game. Yes, the view of the ice is great; you're surrounded by sports-media mavens (I was sitting beside the **LA Sports AM 570** radio dude), and there's free pizza, delicious chocolate-chip cookies, coffee, tea, pretzels, popcorn and all kinds of foods to snack on. But in the stands, it felt like Mardi Gras!

The Ducks held the lead for most of the game until **Anze Kopitar** of the Kings tied it up in the third period. Emotions were the highest they'd been all game, and the fans were reveling in this freeway rivalry. But no one was as caught-up in the energy of the match as the 14-year-old boy featured on the jumbotron. Just after Ducks goalie **John Gibson** got his mask knocked off and took a stick to the face, the Ducks switched Gibson out for **Ryan Miller**. While the new goalie was warming up, the young Ducks fan was on the large screen, entertaining the crowd with hip-thrusts and a **Gana Simmons**-esque tongue-dance. At no point did he break the serious expression on his face.

As soon as the puck was back in play, the Kings peppered the net. Kings goalie **Jonathan Quick** could've invited **Alice** and the **Mad Hatter** for a psychedelic tea party, and it wouldn't have mattered because the puck stayed in the Ducks' domain for the rest of the game.

It was still tied at the end of the third period, leading the game into overtime. The Honda Center was going berserk. The 14-year-old boy was back on the jumbotron hip-thrusting with fervor, which made other young fans begin thrusting away in hopes to get their few minutes of fame.

The game was now in sudden death, with 1:09 left on the clock. **Nick Shora** slammed in the game winner for the Kings, and everyone in the stadium was screaming their lungs out—my dad included.

I've never been to a regular-season game like that before. The emotional intensity felt as if I'd just seen **Led Zeppelin** perform ***Physical Graffiti*** or something. It was a fucking stellar game, and my dad was the most stoked I've seen him in years.

While walking back to the car, we passed a guy rocking the saxophone and asking for change, which sparked an argument between my dad and I about which instrument **Kenny G** plays. It was the perfect end to a competitive evening.

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